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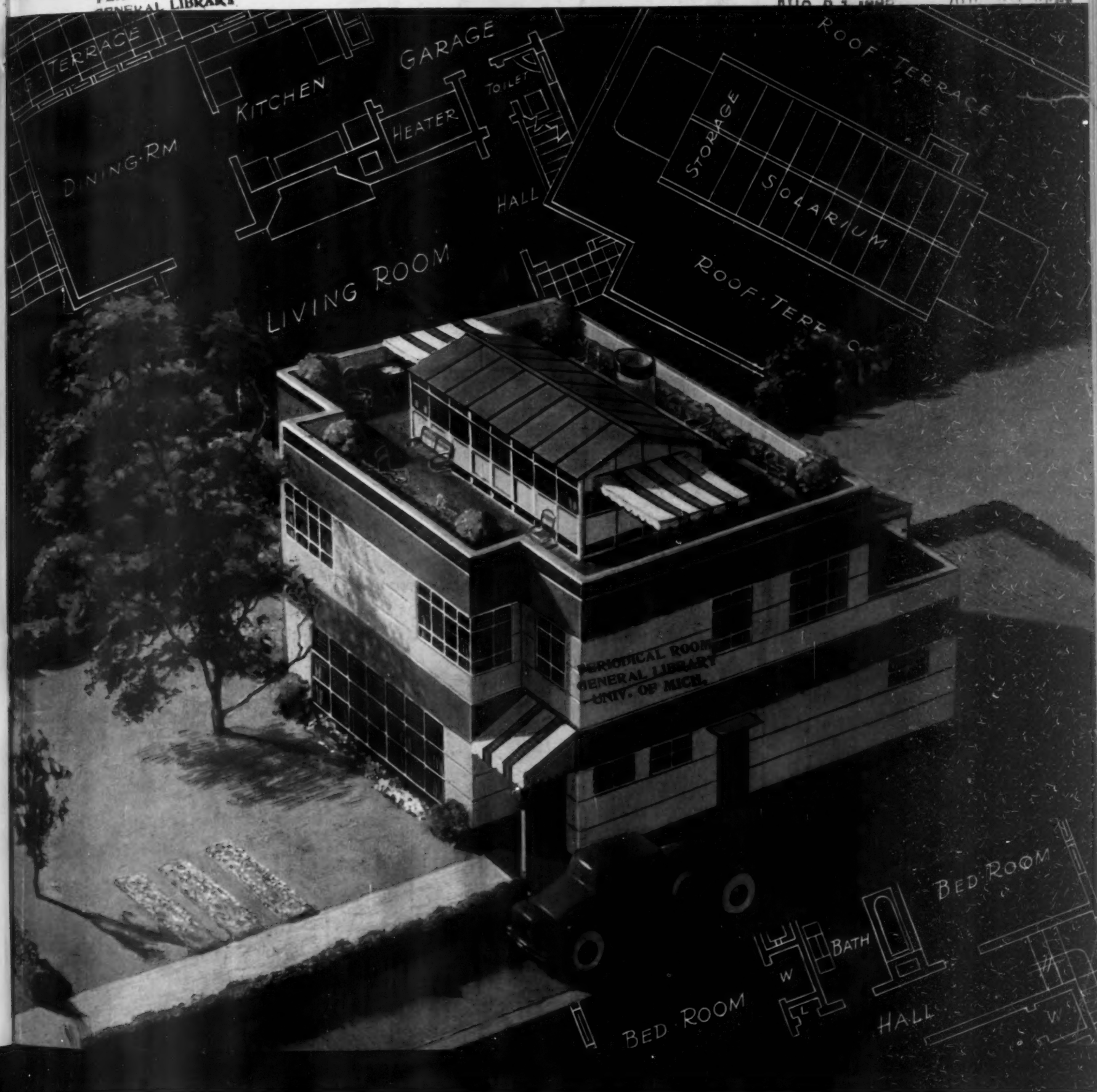

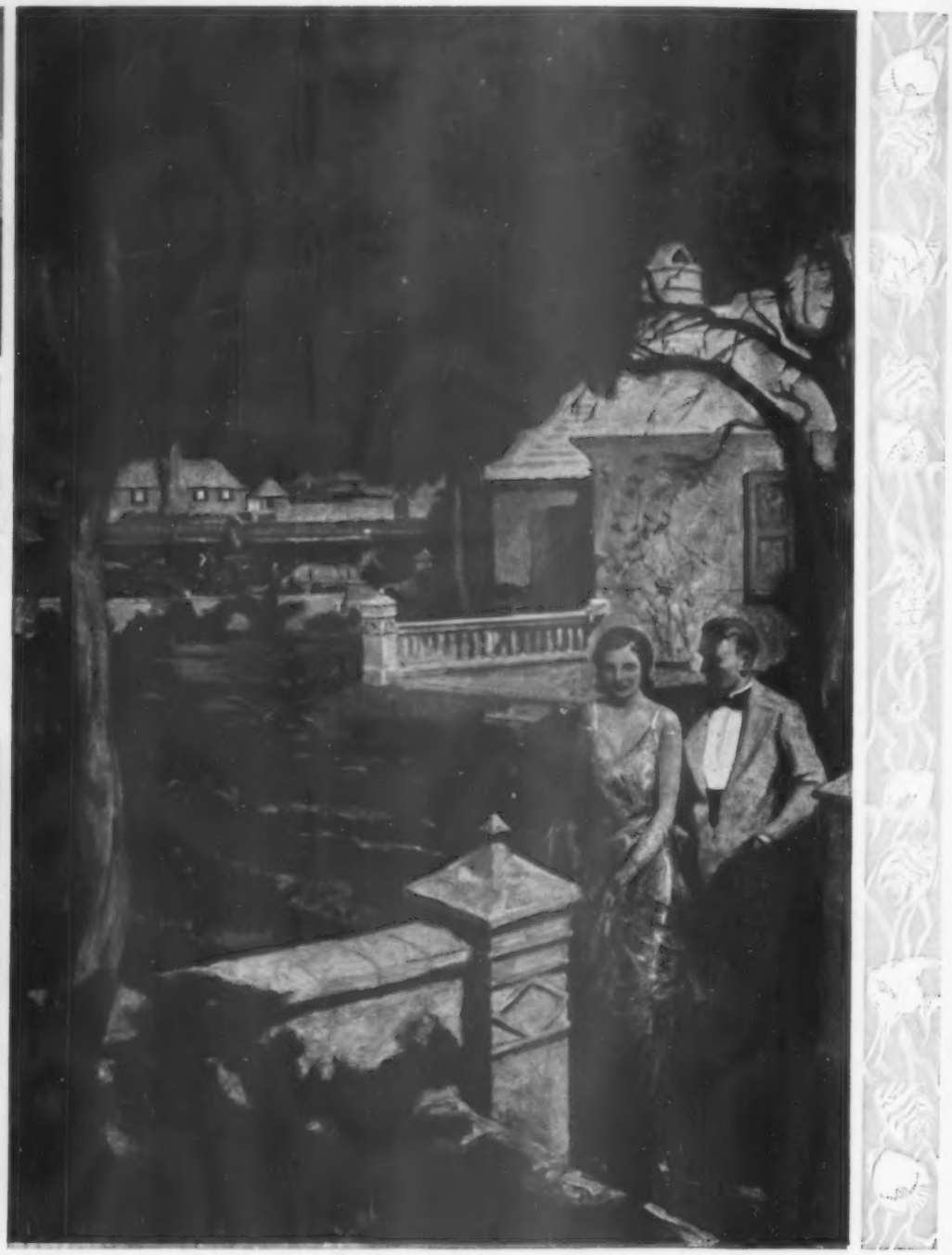

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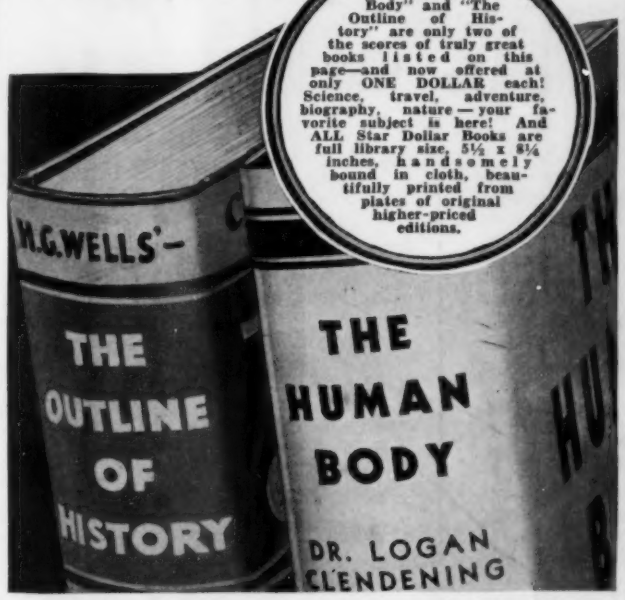
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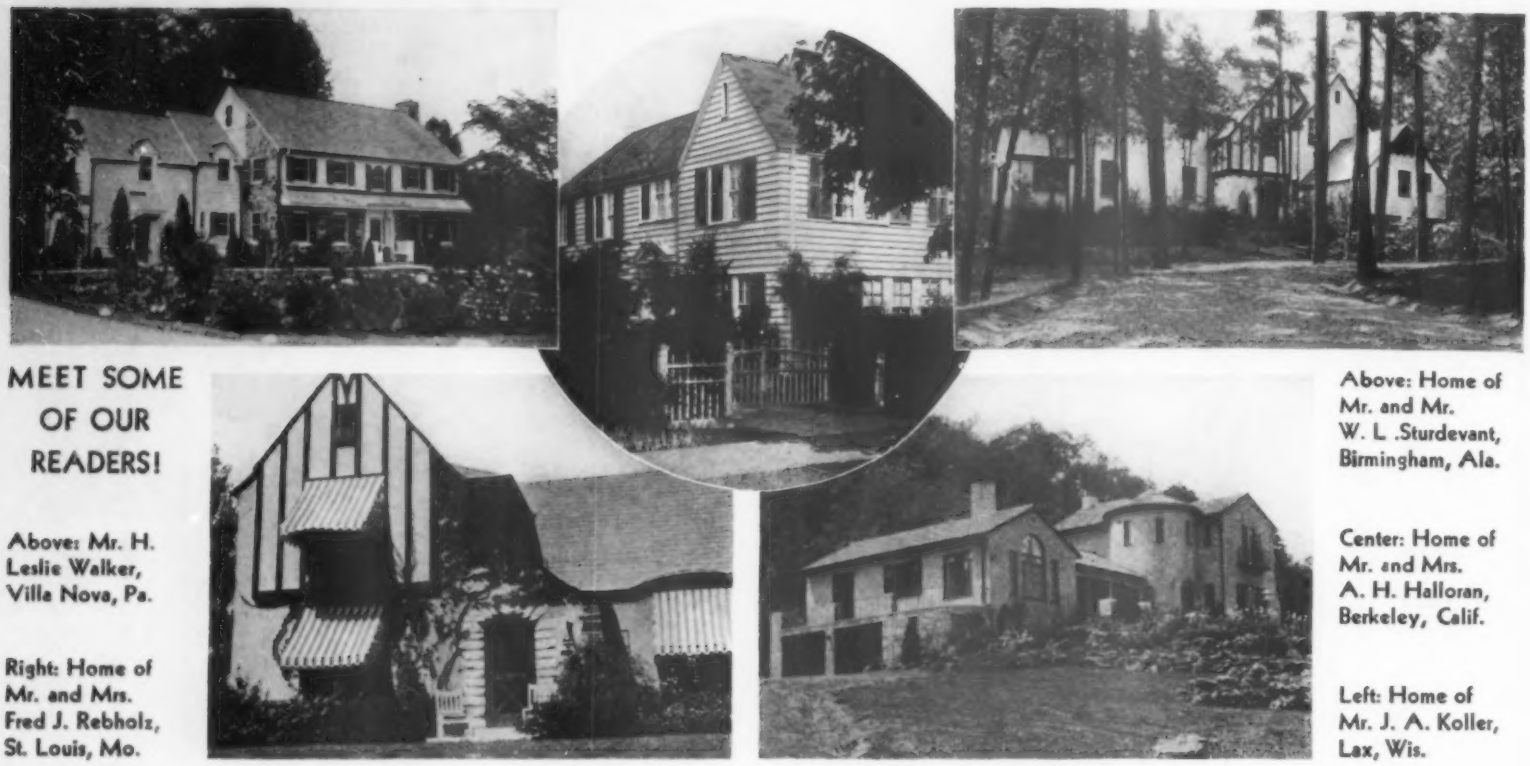
ON THE HEARTH OF THE AMERICAN HOME



MEET SOME OF OUR READERS!

Above: Mr. H. Leslie Walker, Villa Nova, Pa.

Right: Home of Mr. and Mrs. Fred J. Rebholz, St. Louis, Mo.

Above: Home of Mr. and Mr. W. L .Sturdevant, Birmingham, Ala.

Center: Home of Mr. and Mrs. A. H. Halloran, Berkeley, Calif.

Left: Home of Mr. J. A. Koller, Lax, Wis.

DOES this age of apartment dwelling and rampant feminism, in which women can do anything that men can do, from drinking Scotch to bootlegging by airplane, spell the decadence of the great American home?

It is true that old things are passing away. Modern ingenuity has reduced housekeeping problems to a minimum. The home is automatically equipped even to a tearless onion cutter. The silent servant does the work efficiently, without demanding several nights out and extra pay for company.

The modern kitchenette is a sort of modified delicatessen. To-day's housewife buys foods that are instant, condensed, and powdered. Her soups come in cubes; her vegetables are dehydrated. Her bread and pastry come to her in cellophane. When she has switched on the electric percolator and adjusted the automatic toaster, breakfast is merely a matter of breaking in the top of a box of cereal and calling the children.

With such efficiency, it is only natural that her energies must flow into other channels. The only real difference in the status of the home to-day is that woman's place in it is no longer considered a pick-up job. She is now credited with an intellect. The eighty per cent energy which Euripides attributes to girl babies, and which they never outgrow, is expended in many

Garden of Mrs. Wm. Achtmayer, Mystic, Conn.

and varied interests outside the home. The modern home maker is no longer restricted to sewing societies or quilting parties. She has a voice in national affairs.

Women have invaded the senate. They have sat in governors' chairs. The daughter of William Jennings Bryan is now minister to Sweden. There are some who aver that woman's ambition will eventually lead her to the White House. And so, say the pessimists, the hearth is passing, and the sacred traditions of the home are in jeopardy.

But, in spite of her modern interests, to-day's housewife is still fundamentally the home woman, with a love for it as deep and chaste and

Garden of Mrs. Harry C. Yeager, Bellefonte, Pa.

lovely as of old. She may belong to a Persian cat club, or play the races, or picket the White House, but she is still—first, last, and always—a home lover. Its tradition, the heritage of pioneer mothers, is a part of her being. About her efficiently run apartment it clings, like the faint, illusive fragrance of thyme and rosemary.

For the basic principle of the home remains. Nothing is fundamentally changed. Politics may have their lure. So may the speakeasy and the night club. But so has a bubbling coffee pot and a singing teakettle.

With all due reverence to our pioneer grandmothers, it is doubtful if they could have met the complications of to-day's home making with the poise and equanimity of the modern woman. Killing bears and warding off Indians might not be, in the long run, more nerve-wracking than the present-day problems of high finance, speed mania, and the younger generation. It must be conceded that buckboards and ox carts had their compensations.

And, as woman's interests are broadening, so is her influence. With all their new-found wisdom, women will continue to be Marthas, cumbered with much serving. For deep down in their hearts, they still echo the poet's prayer,

"God, give me a little home
To come back to when I roam."

—*Anna Brownell Dunaway*

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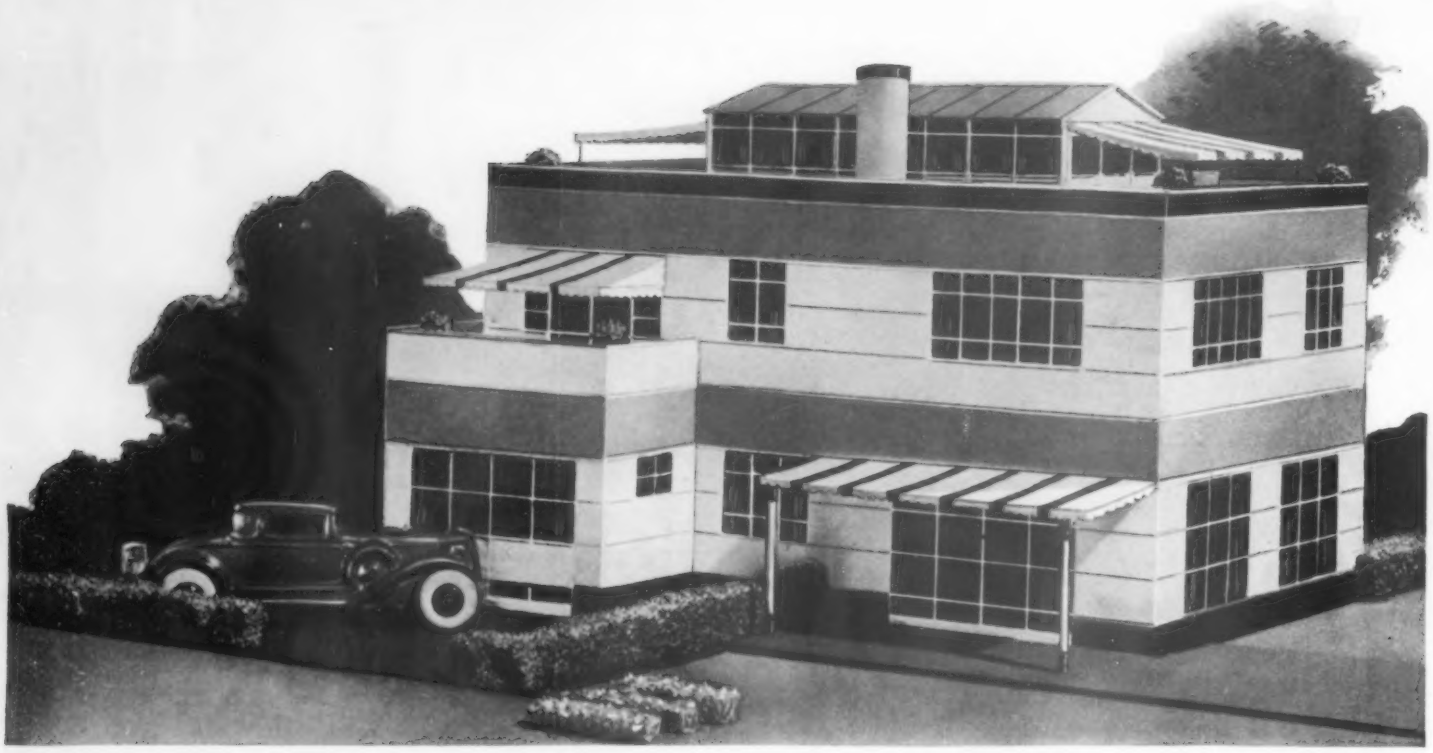


The house shown on the cover

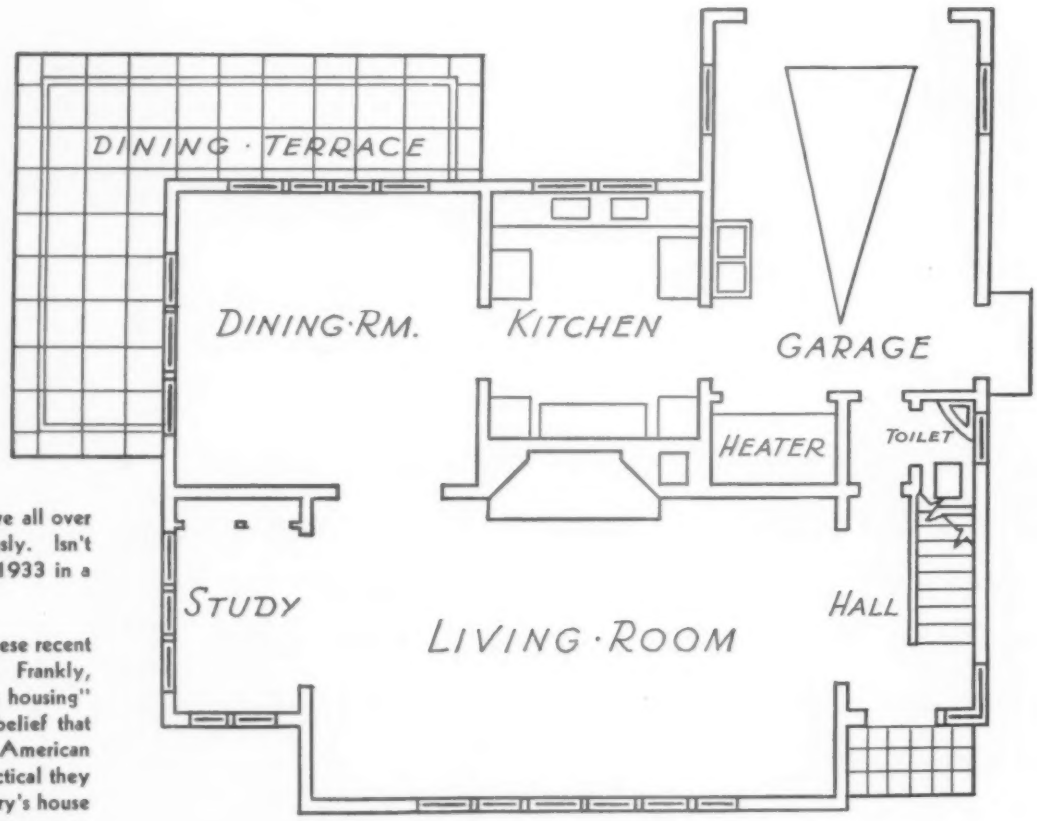
Designed by Bernard J. McGarry

NOT one of my readers has looked upon things "modernistic" with more distaste than myself. One could only believe their reason for existing was change at any price! True, these early abortive attempts may have been a sincere striving after beautiful simplicity, and in all probability a natural revolt against America's slavish copying of the European.

Out of it all has come the word "modern," and this we can understand. After all, there is a fundamental need for homes that meet the 1933 mode of living and "going back to the Colonial" is just as unintelligent as slavish copying of the European. Our grandmothers thought "night air" harmful, and tiny dormer windows in their bedrooms were quite sufficient. Colonial architecture met their needs perfectly.

But what of us? We spend the entire summer browning our bodies. We sleep with all our windows open, and even demand that the tops of our cars come down for more air and sun. We live all over the house, and live strenuously and joyously. Isn't it a bit ludicrous to live the mode of 1933 in a 1700 house?

We have watched with much interest these recent efforts to popularize the "modern" house. Frankly, most of them have looked like "sanitary housing" to us, and we persist in our stubborn belief that "home" will never mean "housing" to American homemakers, however economical or practical they may be. We are publishing Mr. McGarry's house because it is the first modern one to come our way that most nearly measures up to our idea of sane, intelligent modern design. I should be most interested to know what you think of it!—THE EDITOR.



FIRST · FLOOR · PLAN

A view of the kitchen showing the "snack bar," a place for a counter lunch for the children and a work bar for the grown-ups for evening parties. Second floor plans of the house will be sent upon request

A HOME DESIGNED FOR YOUNG AMERICANS

THE PROBLEM: A house completely harmonious with modern living. A house which will let in the sun, air, and light and, without disguising the common things of daily life, be conservative enough to allow of its being placed among "traditional" neighbors and not attract undue attention. A design that will be vital yet free of all mannerisms.

Features

Frame to be of sheet steel.
Built on unit system.
No piping in house except water and gas.
Heating to be latest air conditioned system.
Windows to be non-draft, rain proof when open, automobile type.
Sun deck on roof to be of glass construction.
Roof to be used as a solarium.
All kitchens to be unit designed.
All baths to be unit designed.
Screens and Venetian blinds to be incorporated as part of window detail.
Flue in one unit for all purposes: heating, cooking, and fireplace.
Garage the power house and workshop of house including laundry, heating, and garage equipment.
House to have refrigerator type walls.

The plan

Plan to consist of the necessary number of units such as living room, stair hall, study, dining room, kitchen, garage, four bedrooms, and two baths, special attention being paid to the functional requirements of each room according to our modern methods of living. Spacing and arrangement of rooms being paramount, including as many modern appurtenances of living as possible.

The public rooms such as living room, dining room, hall, study are all planned so that they are easy of access in a number of ways, at the same time capable of providing individual privacy where required. The dining room is out of the way as befits a room used three times a day, yet is an intimate part of the whole scheme of plan and decoration.

The Construction

A house built of sheet steel frame, materials prefabricated, fireproof, lightning-proof, vermin-proof, sound-proof, insulated against heat or cold and at a minimum cost with the upkeep at lowest possible outlay. Building to be flexible in construction. Exterior finish to be of large sheets of fireproof composition material with a permanent acid-proof lacquer coating bound with small bands of stainless steel or aluminum. Option of using either stucco, brick, or stone. No painting. All that will be required will be a level piece of ground with sewers, water, and gas brought to a certain location.

The rooms

Hall: A hall of convenient size with direct access to living room, to garage, to first floor toilet and to stairs to second floor.

Staircase to be done in stainless and colored enamels. Railing to be of modern design.

Living room: This room of ample proportions with large glass areas allowing a great deal of sunlight. Room runs the width of the house, and situated in the center of the plan, it provides opportunity for easy traffic, with direct access to other rooms such as hall, study, and dining room. With study open, it provides additional living room space.

The mantel which will be the decorative motive of the room will be featured in modern design of enameled steel with large mirror above. Special attention is

Building tips for any home

- **Make floor plans before designing the exterior.**

- **Begin with the kitchen on a corner for cross ventilation and, from this room, plan the rest.**

- **To find the right width for a room, find the square of the diagonal.**

- **Use dotted lines on floor plans to indicate walking. This will show the steps required to answer the doorbell, to wash and put away the dishes, etc.**

- **Proper proportion and balance are the prime factors in satisfactory planning.**

- **A pleasing plan for a small house on a corner lot is an ell shape, but with both wings of equal length and the entrance in the angle.**

- **The exterior is second to the interior. What good is a house if one can't place furniture in it?**

- **Too long and too narrow rooms, besides being poorly proportioned, are impossible to furnish comfortably. Preferable proportions are more nearly square.**

paid to the illumination, avoiding the use of any fixtures, providing the lighting through flush glass panels in ceiling.

Study: This has been designed for use as a game room, sun room, etc., as well as a study. May have a cream glass ceiling. Can be equipped with book shelving, portable bar, and metal furniture. If neither room is needed, can be used as a breakfast room or flower room.

Dining room: Capable of seating twelve people. Large and comfortable size.

Back wall of unique glass design providing a beautiful vista of lawn or gardens and dining terrace. Has direct access to terrace which can be used for luncheons and dinners. Direct access to kitchen. Room design calls for new treatment of dining room furniture.

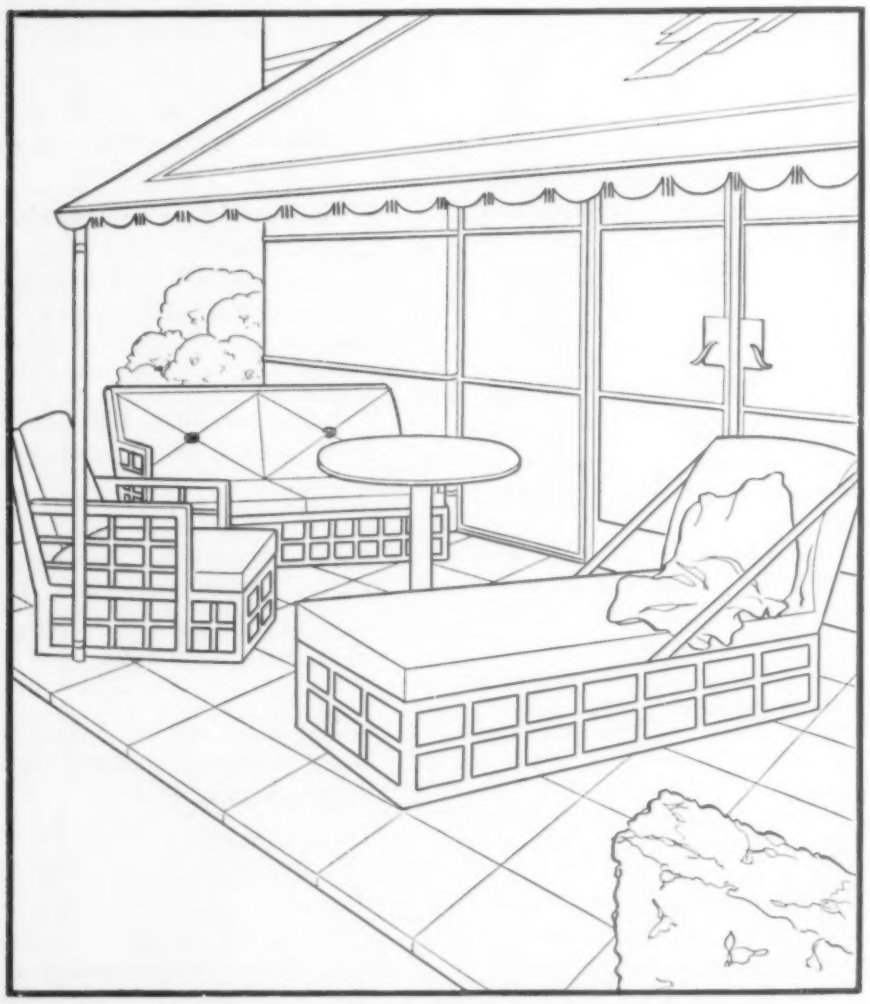
Terrace: A combination dining porch and in the evening used as a family porch. Terrace is to be of colored cement with striped awning overhead supported by wrought iron. It has privacy of being shielded from the street and from the service end of the house by box hedges and shrubs. Terrace overlooks the lawns and gardens.

Kitchen: Modern design, completely electrical. Kitchen sinks, cupboards, tables, chairs to be of steel, enameled. Exposed walls of linoleum, floor of live rubber. Special attention to lighting and ventilation. Back wall of kitchen to have portable bar for use as a luncheon bar for children at noon, to be used as a salad bar, and in the evening for entertaining as a cocktail bar. Kitchen is so arranged that work space is compact with all units readily available. Traffic never encroaches on work space or the workers.

Garage: The workshop of the house contains laundry, heating plant, and hot water heating system along with the panel boards, meters, etc. Room for the storage of one car.

Also a service entry to kitchen.

Can be reached directly from the main entrance hall or from kitchen. Also forms direct connection with service yard shielded from view of gardens by hedge and shrubbery.



Second floor

This has been planned to provide three bedrooms with twin beds, one child's room or maid's room, and two baths.

Bedrooms of ample size to accommodate furniture and provide plenty of room for traffic.

All rooms to have double exposure.

Each bedroom to have a powder table built in with mirrors above. Table to be done in modern with colors.

All bedrooms to be equipped with metal wardrobes, complete with fitments, set flush in wall. Eliminating all old-style closets.

Bay end of bedroom No. 2 can be treated as an alcove or bay of bedrooms for sun treatments, etc., or as a dressing room.

Bedroom No. 1 to be guest room.

Bedroom No. 2 master room.

Bedroom No. 3 daughter's room.

Bedroom No. 4 child's room or maid's room with play porch, sundeck, etc., directly off of bedroom. Room to be treated with modern nursery equipment including space around walls for blackboard and cork walls for pinning pictures.

Floor will be equipped with necessary linen closets.

Building tips for any home

- Always plan at least piano, davenport, and desk wall in any living room. Then think of possible cabinets and radios.

- In any house, plan one bedroom with wall space for twin beds.

- Every room should have at least one architectural feature of supreme interest.

- A way to give interest to a long narrow passage and to break it up is with three steps to a lower level if this flight is protected by the light of a window and a sidelight.

- In a Spanish house, windows in the closets may be round "eyes."

- An incinerator in a dwelling will soon be more in demand.

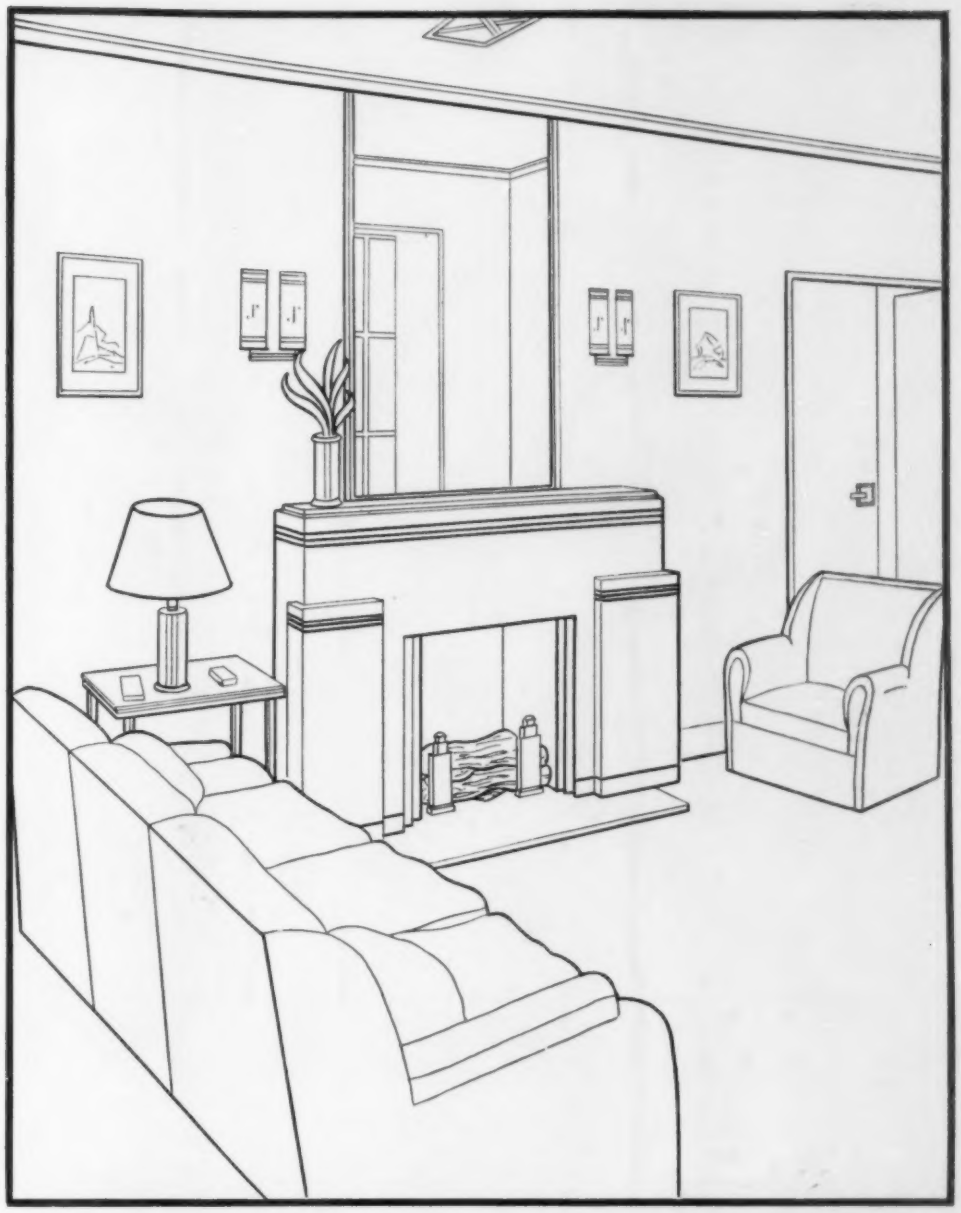
- An electric stove may be a luxury in localities where electric rates are high, but where special rates can be obtained they are a great convenience.

- There should be a direct entrance from the garage into the main hall or a passage. The usual entrance into the house, if any, through the kitchen is often annoying and sometimes embarrassing.

- There should be a lavatory in the garage. It is more needed here than in the laundry, as laundry tubs could be used.

- A room over a garage may make a doctor's office, a studio, or other workshop so that business can be carried on at home.

—Charlotte Lilienthal



Baths

Two. One for guest and the other for the family.

Insulation of plumbing supply lines in outside walls or closets eliminates noise nuisance.

All bathrooms to be treated as a dressing room with toilets segregated in each case.

All lavatories to be of dressing table type.

Lavatories to be of modern design, set in a wall recess deep enough to allow reflectors running around mirrors and overhead.

Each bath will be equipped with showers and linen closets.

Baths to be of unit design with colored wainscot, linoleum floor and glazed paper walls except around tub.

Toilet to be equipped with roof ventilation and outside window.

Reflector light over tub.

Sun deck on roof

Sun deck equipped with glass. Sunroom complete for sun bathing parties, recreation, etc.; at the end of sunroom a storage room for chairs, tables, trunks, etc.

Roof covered with tile, slate, etc., with level surface for walking, etc.

Heating

To be of a new type using latest type air conditioning system. No piping or duct work of any kind. Has thermo control.

Walls and floors can be heated.

Doors

To be lacquered in colors, trimmed in aluminum.

Trim to be simple.

Baseboard to be of composition. Easily removable.

Picture panels. Photo murals.

All interior walls and ceilings may be painted or papered.

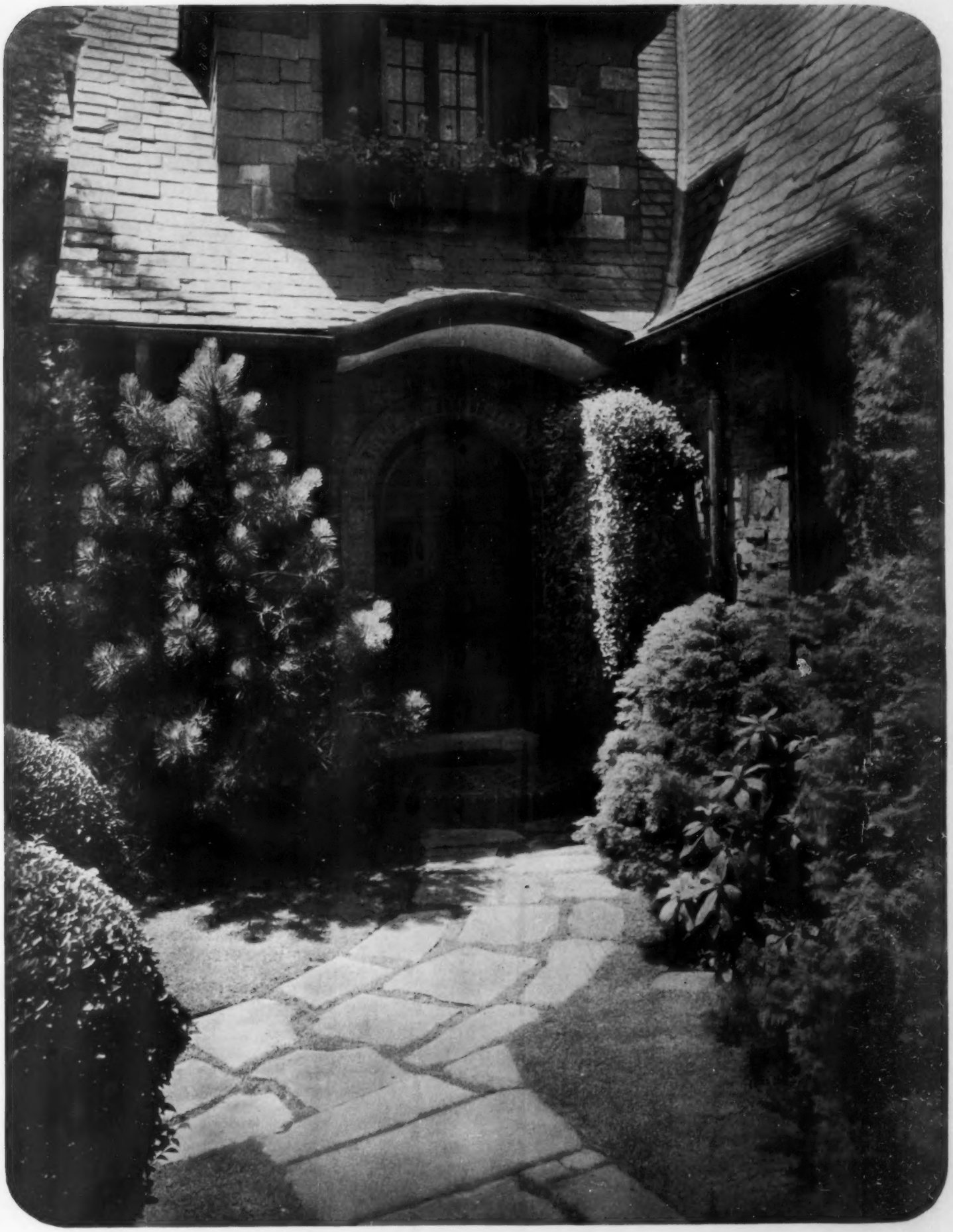
Floors to be of wood, linoleum, or rubber.

Radio speakers for bedrooms and public rooms with central panel, can be installed.

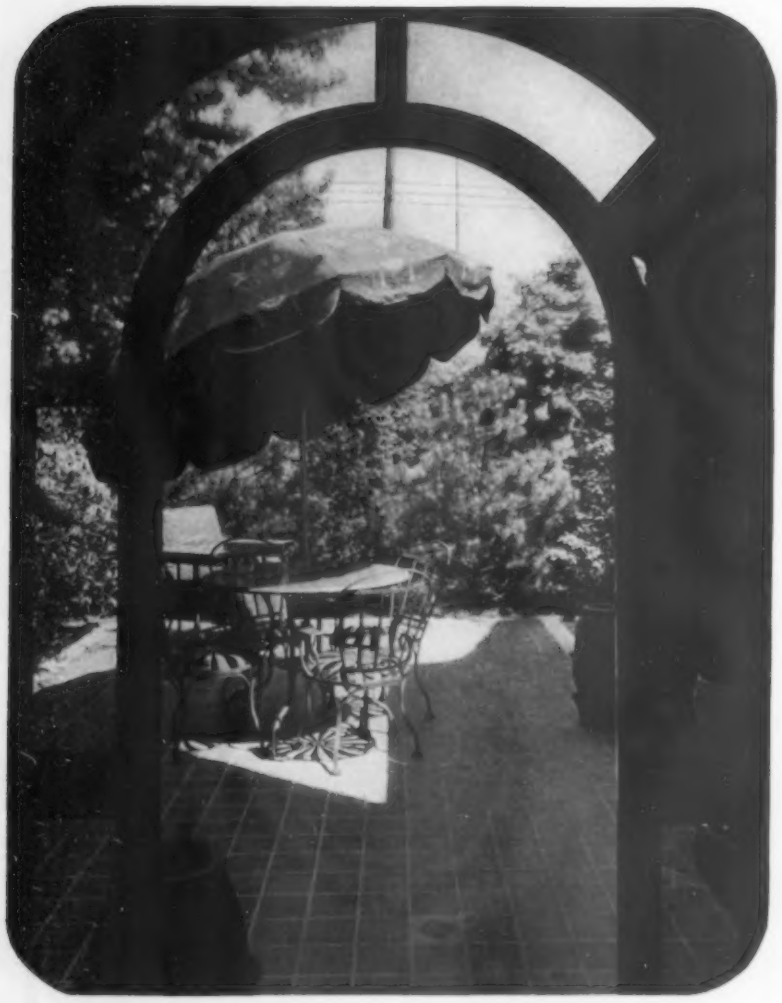
The Editor goes West and visits some readers' homes

AND what a jolly time I had, driving up and down all the little suburban streets, peering out my window and looking at you all! Most of the time it was a shining, dripping countenance, for the rainy season and I arrived simultaneously! However, when you see all the good things I found for you, I'm sure you will understand why it wasn't raining rain to me

My first stop was Pittsburgh, and my very first "find" the charming house you see here, the home of Mr. and Mrs. H. Posner. Dripping wet, I sat in Mrs. Posner's very best high-backed chair, had a lovely visit, snooped in Mr. Posner's library, and even had the pleasure of fingering some of his lovely first editions—and I can tell you I was well repaid for the dripping wetness



I particularly requested a separate photograph of their charming doorway, not only because I wanted you to see the fine doorway detail, but because I knew you'd like the planting too



Inside the Posner home—

Above are views of the living room and dining room in the Posner home. High beamed ceilings, a beautiful leaded glass window across the front, and rich, warm wall hangings distinguish the living room while the unusual ceiling, wall niches, and wrought iron grilles make the dining room noteworthy in a house which suggests great spaciousness yet is really quite compact

At left, a view of the terrace from an arched doorway in the living room. Complete privacy from the street is obtained by luxuriant planting. This makes a delightful place for serving informal meals or afternoon tea out of doors in summertime

Our plans for the fall issues include many more such charming homes of our readers. I am very sure you will enjoy seeing them as much as I did visiting them

In Indianapolis

—and can I ever forget the welcome I got a few miles outside of Indianapolis! A few hours before I had been earnestly discussing the relative merits of Western and Eastern hail storms—and just outside Indianapolis I ran into one which made all my arguments futile. Hail as big as grapefruit—whereupon I hastily apologized and admitted that hail in the East was really sissy!

Above, we show the home of Mr. and Mrs. Julian Bobbs, in Indianapolis, Indiana, and below the fireplace in their living room. What matter hail outside—when snug and cozy beside a cheerful log fire here?

The charming little home of a Columbus reader

In a "spanking new" little row of homes in the Bexley section of Columbus, Ohio, I discovered the charming one above, the home of Mrs. T. E. Brand. Half brick and half clapboards, it sets squarely on a small but well-planned and carefully planted suburban plot

At left, the fireplace end of Mrs. Brand's living room. Its pine-paneled fireplace and Colonial papered walls, its simple but tasteful Early American furnishings make it a thoroughly comfortable, livable family living room

For occasions this fall "when good fellows get together" these amusing and useful accessories will help to make any beer party a huge success. Articles courtesy of Ovington's, Mary Ryan, Chase Copper and Brass Co., and Amy Drevenstedt

Photo by Dana B. Merrill

MIRROR ~and WISE other whys

Do you know that American glass now surpasses in every respect any glass made?

Do you know that a bevelled edge is no longer a prerequisite of mirror quality?

Florence B. Terhune

MIRRORS—one of the most important and decorative accessories in our homes—are still most often misinterpreted and misunderstood. Yet an astonishing majority of people who are mirror minded are unacquainted with up-to-date and relevant information. These mirror facts unpeppered with false fiction are given to be helpful.

Are you appalled at being told that the new mirror of your heart's desire is not French plate glass? Do you say, "but it isn't bevelled," with a quizzical look in your eyes? Can you detect good glass when you see it? Are you confused by the terms "metal leaf" and "gold leaf?" These and other perplexing questions are answered here for you.

France and Belgium for many generations produced the finest glass in the world. American glass was so inferior by comparison that only an imported French plate mirror was considered worthy of a position in our mothers' parlors. (In the trade both French and Belgian glass are termed "French plate.") But about the time of the World War the situation changed. The American manufacturers invented a new step in the art of glass making which completely revolutionized the old French method of handling the molten glass. Our new glass is purer, smoother, and far surpasses in every respect any glass ever made anywhere. You need not be disconcerted, then, when your very handsome mirror is only of domestic manufacture.

And now for the much-mooted bevelled edge! Perhaps you still believe that a bevelled finish around the edge of the mirror is a significant indication of quality. No wonder! This prejudice was thoroughly justified for so long that it has almost become traditional, and this is why. Until recent years a mirror was not bevelled unless it was of the finest quality plate glass. Needless to say our erstwhile favorite, the French plate, was invariably margined with a wide bevel. You have come, therefore, to associate the bevelled edge as a prerequisite of quality. This distinction, however, no longer holds true. You will find some very handsome mirrors of plain glass, while inferior ones may boast a bevel.

Bevelling adds slightly to the cost of manufacture in that it entails extra polishing. A bevelled mirror seems more jewel-like, more scintillant, though it has the handicap of making the mirror surface as a whole seem smaller.

Some frames are more effective in conjunction with a bevelled glass; others not. To bevel or not to bevel, then, merely resolves itself according to the mirror designer's fancy, and does not necessarily classify your mirror. So if that particular mirror you like happens to have a plain glass, don't immediately brand it as inferior.

"Now," you ask, "that I have eliminated the bevel theory as my basis of quality, how can I select a good mirror when I see one?" The answer—more important than flippant—is by *seeing* it. There are, of course, many grades of glass in the market, but a technical explanation is too involved for our purpose at this time. Several simple but really excellent tests, though, for you to use are:

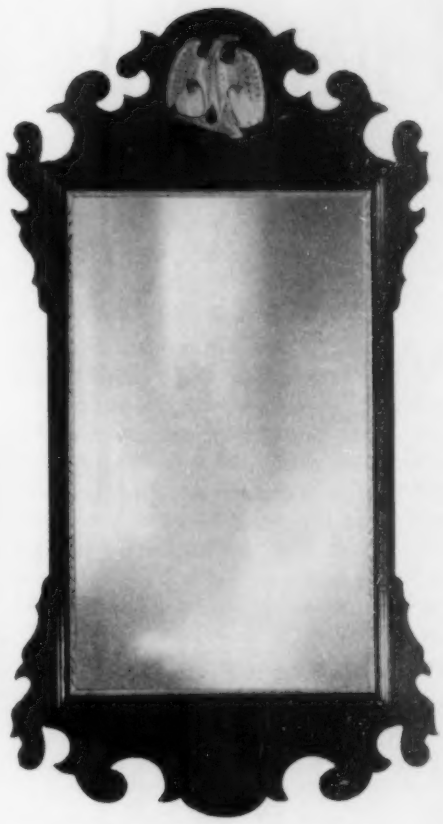
First, stand about 30 inches from the mirror you contemplate buying and let your eyes rove over the glass carefully. If you can detect no ripples in the glass you may be quite sure of a *true* mirror. (And though some of us might wish that a mirror weren't too true at all times, it's really best that way.)

The mirrors of better grade are polished to just a fraction less than one quarter inch in thickness. Your second test will be to hold your finger nail against the mirror at right angles. The distance you see between your finger tip and the reflection in the glass shows its depth, so you can tell quickly if it is up to standard.

The question of silvering is important, but one that you cannot readily test for yourself. Look for brown streaks or black spots. These are flaws in the silvering, but if you are dealing with a reputable store you will rarely find defective merchandise. A protective coating now given over the silvering prolongs its life considerably so you need not be too seriously concerned. Excessive dampness is silvering's chief detriment.

While we are on the subject, resilvering of old mirrors in your attic may come to mind. Unless it is for sentimental reasons, don't have these old pieces resilvered. In most instances old glass has bad surface scratches which do not show up to great disadvantage under the old cloudiness. These mars, probably caused by grains of grit in a cleaning cloth, come to light disastrously when brightened by new silvering. You will blame your dealer for a poor job and be disappointed in the results. If the frame is valuable and you want to use it, why not have the mirror replaced instead?

Right: An adaptation of a mahogany Chippendale mirror; below, a Hepplewhite reproduction; next below is a Colonial gilt mirror frequently used with wood frame; French Provincial mirror in lower left-hand corner. The Colonial convex mirror at foot of page dates back to 1802. The oval gilt mirror on the facing page features the laurel leaf spray; the long mirror is mahogany with gold detail, an aristocrat of 18th century design



Illustrations on these two pages by courtesy of Nonnenbacher & Co., Reale Mirror Frame Co., and Conroy-Prugh

Ordinarily the layman cannot differentiate between metal leaf, gilt, and real gold leaf frames. It is difficult to give you any determining criteria, but the price, of course, is indicative.

Metal leaf, a substitute for gold leaf and much less costly, contains no gold whatsoever. It is made of copper and tin, wears admirably, and is untarnishable. Antiquing dulls its metallic sheen and gives it that rich gold tone we like so well. Should you prefer to have it brighter at any time a dampened cloth rubbed on the frame will bring up the hue.

Then there is the process of gilding frames where the liquid gilt is applied and burnished with pumice to give interesting highlights. A frame treated in this way is likely to be less expensive than the metal leaf, but it also wears well, is untarnishable and is a desirable finish.

As for real gold leaf, comparatively few pieces are done this way. They are always expensive, of course, but intrinsically more valuable and have a deeper beauty. You are more apt to find gold leaf on the heavily carved frames of the Italian and Georgian schools (we refer to reproductions only as we are not including antiques), but even these are in the minority. When you purchase a mirror of modest price don't expect gold leaf, for in all probability it is metal leaf or gilt that you are buying, and they are worthy of their popularity.

The gamut of mirror styles is practically inexhaustible. Styles are deter-

[*Please turn to page 202*]

Highlights of LILY LORE

The pure white Madonna Lily (Lilium candidum), favorite of old-fashioned gardens. It must be planted in September as it makes a fall growth

The well-known Orange Lily (Lilium croceum), one of the most reliable for planting in the mixed border. Colorful in early summer

What you ought to know about Lilies—*I. George Quint*

WHY is it that so many of us neglect the Lily? We grow bulbous plants of many descriptions; few of us, however, paying much attention to this most spectacular and diversified family. For centuries the Lilies have paid excellent returns on their investment. Yet, they are overlooked in fact by the majority of gardeners. Why not resolve now to try at least one kind of Lily for bloom next season?

When should bulbs be planted?

Madonna Lily (Lilium candidum), the best of the white hardy Lilies and one of the most popular in the entire family, must be planted in August or September. The ideal time for most others is in the period from August to the middle of October, the time depending upon the ripening of the bulb. Some bulbs, however, do not arrive until November or December. In that event the ground must be made ready earlier and maintained warm by a temporary covering of manure, planting as promptly as possible. Some kinds *may* also be planted in spring, but fall is *best* for all.

How deep should bulbs be set?

Bulbs which do not produce stem roots do not require planting as deeply as the others. The Madonna Lily and other small species may be set four inches deep. Stem root species should be set from eight to twelve inches deep, depending on the size of the bulb.

How are Lilies classified?

Some produce stem roots, others produce only fleshy roots from the base of the bulb. Those which have stem roots in addition to the bulb roots require deep planting. The others need be set about twice the depth of the bulb.

Which have stem roots?

Auratum, regale, philadelphicum, sulphureum, speciosum, longiflorum, batemanniae, browni, bulbiferum, concolor, croceum, dauricum, elegans, hansoni, henryi, japonicum, leichtlini, rubellum, sargentiae, tenuifolium, tigrinum, umbellatum, and wallacei.

What species do not have stem roots?

Candidum, superbum, canadense, chalcedonicum, giganteum, martagon, monodelphicum, szovitzianum, and testaceum.

Where should Lilies be planted?

They should be placed with plants that do not spread rapidly, for Lilies enjoy freedom and do not like to be crowded. They look well with low shrubbery or between clumps of Peonies. Dwarf kinds look well in the rock garden, while the taller sorts are shown to advantage at the base of trees. While most prefer shade, the majority of them will grow if some protection is given to the lower leaves.

What are the soil requirements?

Leafmold is an essential to good culture. Soil for all except the marsh dwellers should consist of loam, sand, peat, and leafmold. The mixture should be about twenty inches deep, and must be well drained. A covering of clean sand is desirable.

What protection after planting?

After the ground is well frozen, usually about the middle of January, cover with a light strawy mulch. Shallow-rooted annuals or perennials planted among the Lilies provide an excellent living mulch. If leaves begin to appear early in the spring, it is advisable to give them a light protection from late frosts.

What Lilies like wet locations?

The Meadow Lily (canadense) and American Turks-cap Lily (superbum) will do well in marshes or wet places. Others resent soil that is not well drained.

Are Lilies benefited by lime?

No! While a few kinds will grow regardless of the presence of lime (candidum, elegans, hansoni, tigrinum, and chalcedonicum), most Lilies definitely resent it.

What can be done to prevent blight?

Spray with Bordeaux mixture, or other copper base fungicide.

What about waiting till spring?

While spring-planted bulbs seldom do as well as fall planted, it *is* possible to save bulbs until then by storing in sand or soil in a coldframe or cool cellar and then transplant. Regale is perhaps the best of the spring-planted bulbs.

How long should Lilies remain in the ground?

Once planted, a bulb should not be disturbed unless it suddenly fails to bloom. In that event, dig it up when dormant, clean it and remove scales.

[*Please turn to page 201*]

ROSES are better in autumn

J. H. Nicolas

One of the great heresies of Rose growing has been to associate Roses mainly with spring, generally June. We have long passed that stage and Roses can now be considered as autumn flowers in competition with late perennials and Chrysanthemums for the adornment of our gardens and house decorations. As a matter of fact, Roses withstand early frost better than any other flower and keep on blooming long after frosts have terminated the careers of annuals and perennials and when the Chrysanthemums have been left sadly limping.

THE diligent gardener who has carefully attended to his Rose plants throughout the summer is now about to enjoy his great reward, the most beautiful blooms of the year!

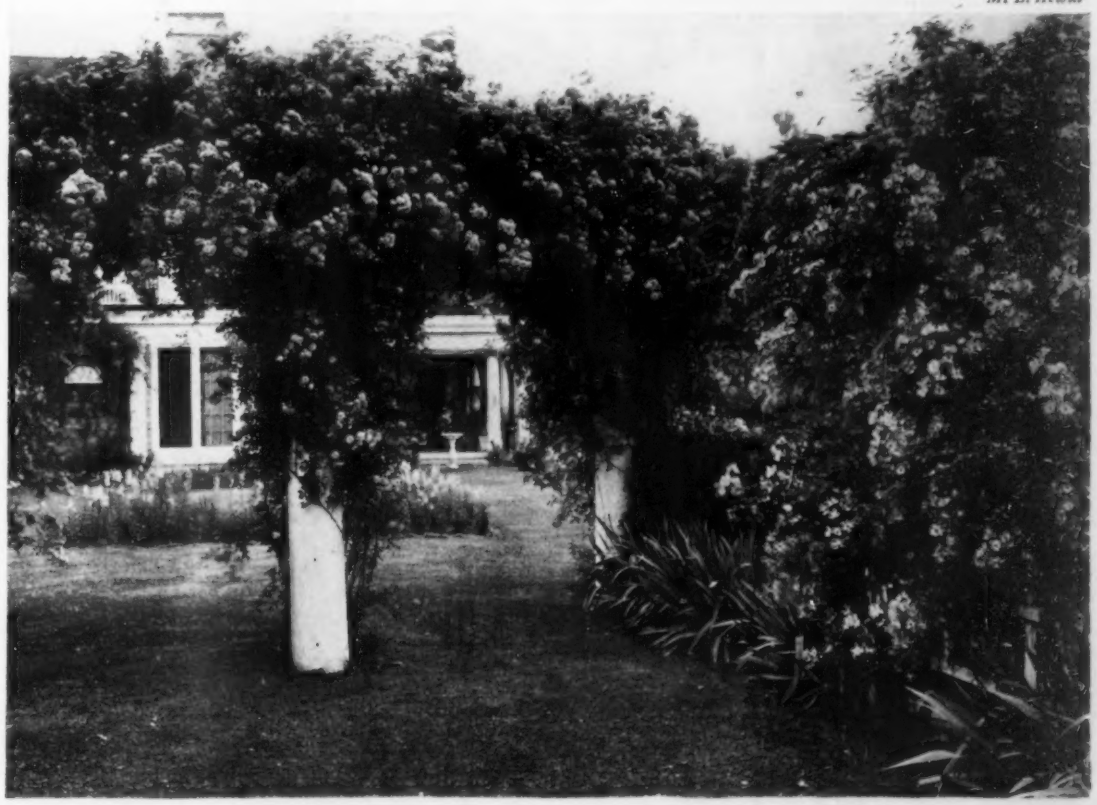
Of course, we had Roses in June and intermittently in summer, but *autumn* Roses are far superior in form, color, and lastingness. Varieties that are ephemeral in summer, soon fading away under the assaults of a hot sun, last a long time in the cool weather of autumn, demonstrating the fallacy, when applied to America, of the English dictum "give Roses all the sun they can get." Over there clear sunshine is a rarity, but it would be more nearly correct for the United States to say "give Roses all the shade they can get." Verily, Roses are shade loving creatures, *provided they have an open sky over their head,* being satisfied with a few hours of direct sunshine a day, preferably in the afternoon. Roses grow better in cool weather or partial shade and their colors are most brilliant and most lasting in the cool days of early spring and late autumn. It does not matter much to the plant just when it receives direct sunlight, but since the sun does alter colors very rapidly and quickly "explodes" buds into full-blown flowers, the later in the day it strikes the plants, the more time we have to enjoy perfect buds in their full intensity of colorings—a period at best too short.

It is improper, to call all Hybrid Teas and other garden Roses blooming more than once "everblooming"; only a very few actually are everblooming. These Roses have, in a broad sense, three blooming periods in a year cycle: spring, summer, and autumn, taking a longer or shorter siesta between spurts. All Hybrid Teas bloom in the spring; many bloom during summer; and most bloom more or less again in the autumn. Some are at their best in the spring, all are mediocre in summer, all are good in autumn and not a few are really superb only at that time.

When planting Roses the selection of varieties should be made according to the time of year when you are most at home.

Varieties where yellow is a major component in the color mixtures (such as orange, apricot, chamois, terra-cotta) are generally at their best in the autumn or in the shade. Yellow in Roses is a very delicate color, quickly devoured by the sun. When yellow disappears, other colors, but generally pink, become dominant, so orange and apricot Roses finish pink. But the endurance of colors is not so important as the ability of the plant to supply a liberal number of blooms. In other words a good autumn Rose must produce a full [*Please turn to page 199*]

M. E. Hewitt



Not yet do we have floral abundance on the Ramblers at this season, but a good start has been made with the varieties New Dawn and Blaze which do give recurrent bloom—and there are others shortly to be offered. A few of the older Rose favorites may be revived too

Criterion for LIGHTING FIXTURE Selection

Don M. Six

Fig. 14

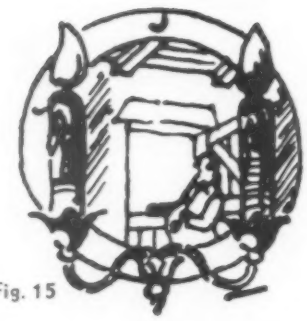


Fig. 15

Wall plaques can be of a size to show surprising detail in presenting Old English life in relief

Fig. 16

The wall bracket above is Georgian in design and comes in brass

Sketches by the author

Although the wrought iron of this Elizabethan wall bracket typifies a certain sturdiness, the design has a nicety of curve and balance. An Early English or 17th Century ceiling fixture is shown at the left

THE English or Tudor house has its own very characteristic fixtures. The half timber, with its adjacent facings of brick, stone, or stucco, brings forth a certain sturdiness that calls for rather weighty materials to be used in the final decorations. In this instance, bronzes, bronze and iron combinations, or iron with gilded trim may all be used with good effect.

A most pleasing result may be attained in the living room by the use of iron fixtures with shades of stained brass. (Fig. 14.) If the walls have been finished in some of the newer plaster textures and there is not too much exposed wood, cast bronze or Dutch brass with its flowing curves will be more in character.

The dining room offers wonderful possibilities for decorative wall plaques, acting as supports for candle holders. These can be of a size to show surprising detail in presenting Old English life in relief, such as interior and exterior tavern scenes, (Fig. 15), the mail coach, fox hunts, etc. Such pieces may be procured in cast bronze or hand worked brass. Wood, preferably oak, may be utilized for the gallery or supporting part of a hanging fixture in a number of ways and the wall bracket backs curved in similar design.

Parchment shaded wall lights, with the linenfold motif (Fig. 16) prominently displayed, are unimpeachable for use in the bedrooms of this house; but any of the more delicate English designs may be used correctly.

The Norman farmhouse may be handled in a manner similar to the English, with the obvious changes in motif and subject. If there is any difference in general procedure, these fixtures should be of a more primitive workmanship.

In lighting the Spanish home, we need not curb the fancies, for in the matter of materials there is no restraint. The source of inspiration of our modern Spanish lighting fixtures is to be found in the castles and cathedrals of Spain. Many examples of lighting of the past are still in use and most of them are objects of beauty. The most impressive of all Spanish pieces are the lanterns, constructed of many pieces of glass (Fig. 17) sometimes showing a pleasing splash of color in the smaller pieces, with antique glass panels for illumination. Iron work comes into its own with the master craftsmanship of the Spanish anvil artists and is always characterized by being of heavy nature (Fig. 18). There are numerous examples of exquisitely carved wood fixtures available and should be

used when a rich but subdued effect is wanted. The living and dining rooms are not treated separately; the same general spirit is followed in both.

In the bedrooms of this house, as usually handled in America for modern Americans, the style changes and does not follow the dominating architecture. Each bedroom is decorated as a place apart and in its own manner. Thus we find the only problem present is that of identifying the particular type and period which is to predominate and follow that precept.

For the Italian house, the most usual material for lighting fixtures is iron, with Venetian glass also in great favor. The Italian iron work, in all its branches, is delicate and fine, with close attention paid to detail (Fig. 19). Nature supplied most of the inspiration of the early delineators and we find flowers, leaves, fruits, and animal forms incorporated in a variety of designs in the living and dining room fixtures. This work, in which there is very little repetition or attempt at symmetry, depends chiefly on the gracefulness of nature for its beauty.

The bedroom fixtures may, and should, follow this same thought and we could find no better pieces than those made up of small china or glass flowers with gilded lace-like iron work, festooned with glass pendalogues of various colors.

In dealing with the bathrooms and service portions of the different houses our first thought should be illumination, with decoration following as secondary.

Fortunately, all of the outstanding manufacturers of lighting fixtures offer in these utility pieces good illuminating qualities combined with high decorative value and the designs and colors of our selections are more or less dictated by the appointments of the room to be lighted.

Fig. 18

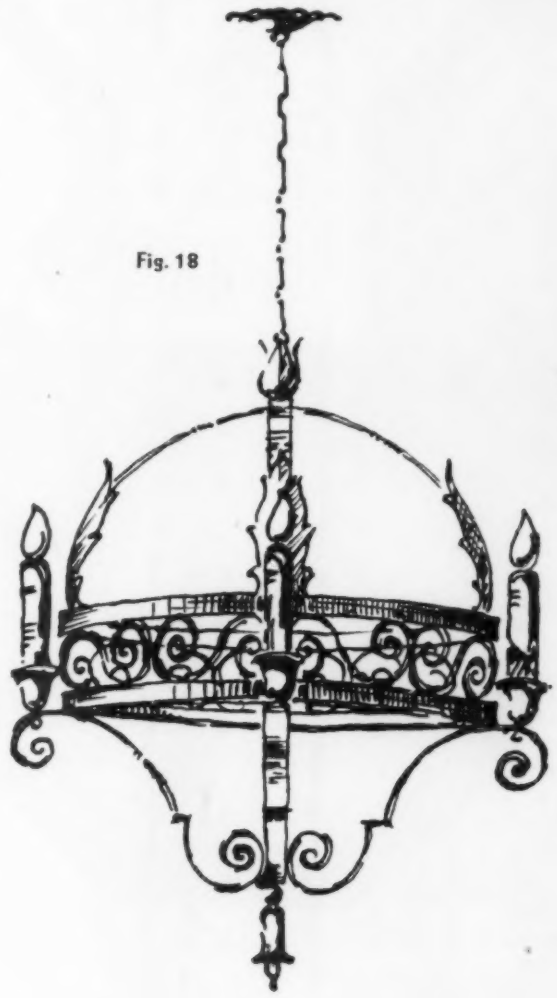
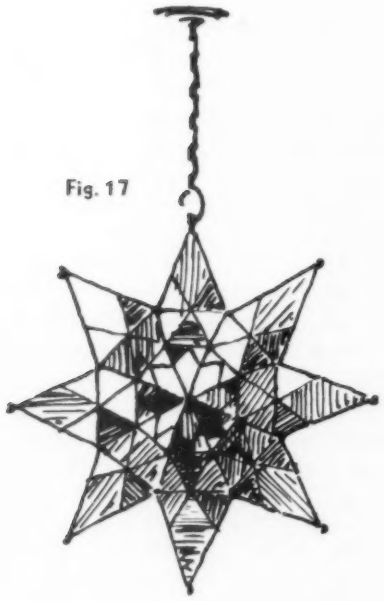


Fig. 19

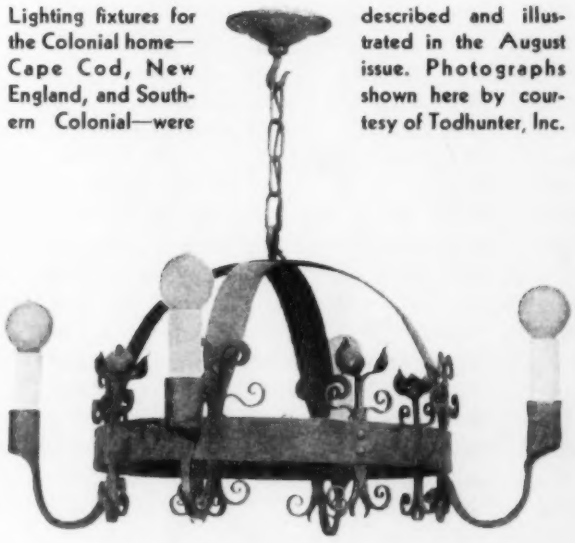
Fig. 17



Most impressive of all the Spanish fixtures are those constructed of many pieces of glass, often quite colorful

Spanish and Italian

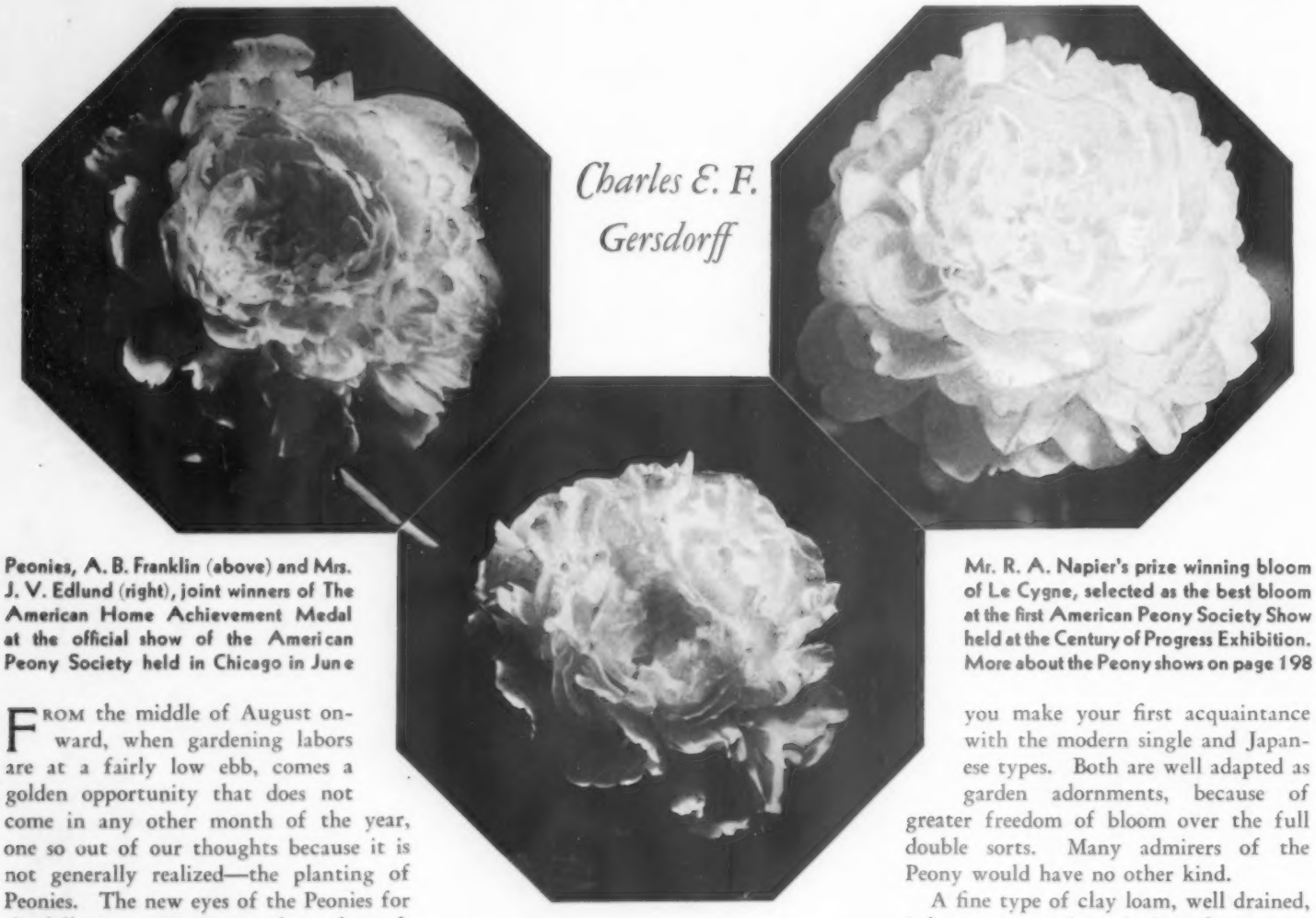
Lighting fixtures for the Colonial home—Cape Cod, New England, and Southern Colonial—were described and illustrated in the August issue. Photographs shown here by courtesy of Todhunter, Inc.



The candle wall brackets above are authentic designs for a home of Spanish architecture

OF LIGHTING FIXTURES

Late summer's golden opportunity



Charles E. F. Gersdorff

Peonies, A. B. Franklin (above) and Mrs. J. V. Edlund (right), joint winners of The American Home Achievement Medal at the official show of the American Peony Society held in Chicago in June

Mr. R. A. Napier's prize winning bloom of Le Cygne, selected as the best bloom at the first American Peony Society Show held at the Century of Progress Exhibition. More about the Peony shows on page 198

FROM the middle of August onward, when gardening labors are at a fairly low ebb, comes a golden opportunity that does not come in any other month of the year, one so out of our thoughts because it is not generally realized—the planting of Peonies. The new eyes of the Peonies for the following season's growth are formed, and the plants are as dormant practically in August as later; nay, even more so, for, as the season advances, the natural production of new feeding roots continually goes on to the time when winter sets in to stop activities.

Utilizing the August-September time when other gardening activities have quieted down, permits feeding root production on the newly set Peonies, making for better and stronger plants, that will not only survive the winter without being heaved out of the ground but you will have established plants before winter comes, ensuring better quality and quantity of next spring blooms.

But why plant Peonies at all? Well there are most excellent reasons for you! Under ideal conditions of growth the foliage is ornamental throughout the season until cut down by winter. The beautiful flowers make a lavish display in late spring at just about the time the Roses are showing color, thus bridging the gap between the Bearded Iris and the Rose.

They are, even with a minimum of care, the most responsive of plants in the production of flowers of anything that grows in the garden. In like measure, they fully respond to any extra care which may be given them in their welfare.

True it is however, the Peonies, like the stars, differ from one another in glory. There are shy bloomers and free bloomers. The latter are for garden adornment. Tell your growers you want free blooming varieties and the reward predicted above will be yours.

Space each plant so that it may develop unrestricted in any way by adjoining plants, either of the Peony or other things, and beyond the farthermost branches of large trees and shrubs, that they may not be robbed of the nutrients you may provide for the Peonies. A light shade such as would accrue in the afternoon from trees and tall shrubs growing to the west and southwest of them, will tend toward a lessening of the fading effects of the burning afternoon sun on the delicately colored varieties. Do not plant against a brick or metal wall.

Even though we still commonly think of the Peony as having immense full double blooms which are useful for gorgeous mass displays, there is a very pleasant surprise in store for you when you make your first acquaintance with the modern single and Japanese types. Both are well adapted as garden adornments, because of greater freedom of bloom over the full double sorts. Many admirers of the Peony would have no other kind.

A fine type of clay loam, well drained, is known to produce the best flowers and plants. With such soil it is unnecessary to dig deeply. Make the holes for the plants just deep enough and broad enough to take the roots comfortably and naturally, so that when set on the fairly firm bottom the eyes will be not more than 1½ to 2 inches below the surface. Fill in the soil firmly about the roots, work into the surface soil in a circle outside the crown of the plants some suitable fertilizer, such as bone meal or superphosphate of lime, or, if your soil is poor, some complete plant food rich in phosphoric acid such as one analyzing 4-11-4—a handful to a plant—and your plants are then all set to perform gloriously for you in after seasons.

Keep down all weeds and grass. Fertilize at least once a year in the fall, using the materials already named, and if you want highest quality results, fertilize again in early spring with some quickly soluble fertilizer such as the various complete truckers' or potato mixtures. A Peony planting is permanent until, after many years, the plants become so crowded with sprouts as to seriously interfere with blooming. They should then be dug and divided into natural divisions of three to five eyes and reset as formerly.

There's a new deal for home comfort!

Daniel D. Merrill, A.I.A.

Floor type unit air conditioner of the York Ice Machinery Company

DURING the past two or three years the term "Air Conditioning" has been observed with increasing frequency in the technical magazines and the public press. Although new to us, paradoxically, it is old—merely the combination of principles familiar to mankind ages ago. If we are to believe the storybooks, King Tut and the other monarchs of ancient days appreciated the physical comfort enjoyed in warm weather by a flow of air, and surrounded themselves with slaves waving fans of various materials to and fro over their heads. Archeological research has indicated quite conclusively that the ancient Roman baths were heated by fires built in vaults below the floors, and the hot smoke conducted through hollow spaces provided in the surrounding building walls. During succeeding generations efforts have been bent in developing heating apparatus alone. The fireplace, the cast-iron stove contributed by Benjamin Franklin, the hot air furnace, and latterly the steam, hot water, and vapor-vacuum heating systems, with the improved oil or gas burning boilers and concealed copper or iron radiation—all were milestones on the road to bodily comfort.

Now that Science has pointed out that motion of air, humidity, and temperature are factors intimately related to one another in producing comfort, we are turning our attention to the other phases. It has been established by the medical profession that humidification during the heating season is protection against colds, pulmonary diseases, and infections of the mucous membranes. The dehumidification and cooling of the air in summer adds tremendously to our bodily comfort and health; and one has only to watch the millions of suspended particles dancing in the shaft of sunlight that streams through the window, to realize the desirability, in fact the necessity, of removing the dust, bacteria, and pollen from the air, both in winter and summer.

All of which brings us to the generally accepted definition of air conditioning as the "science of controlling the temperature, humidity, motion, and cleanliness of the air within an enclosure."

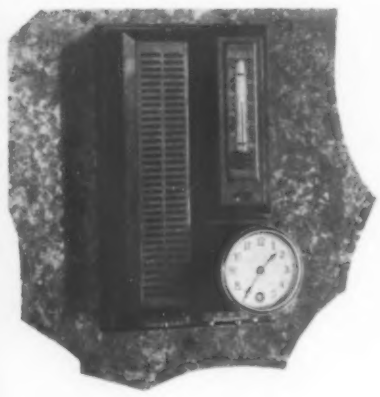
Without appearing to be too radical, it may be hazarded that air conditioning will be the accepted standard in homes of all sizes in the not too distant future. It is not beyond the realm of possibility that movable window sash, as we know them, and window screens will become objects of curiosity, and that the drudgery of dusting, cleaning, and the washing of curtains and draperies will be entirely eliminated from our daily routine. Why not? Fresh air is brought into the house through proper ducts, is washed free of all dust, humidified or dehumidified, heated, or cooled according to the season, and distributed to each room.

At the present time there are many types of equipment commercially available, and manufactured by reliable companies after long periods of experimentation. These may be obtained to perform the separate functions, or various combinations of functions. The principles involved are susceptible of many combinations such as:

1—Heating and humidifying
2—Heating, humidifying, air cleaning, and circulation
3—Cooling and dehumidifying, with or without air cleaning, and circulation
4—Humidifying and air circulation, with or without cleaning
5—Heating, humidifying, cooling, dehumidifying, with air circulation and cleaning

Owing to the extensive number of models now on the market, it would require considerable space to describe each one in detail with its own particular advantage or shortcoming. Likewise, the functional theories and methods of calculating the system requirements are extremely complex and too technical to attempt to set forth without becoming tiresome. It may be of interest, however, to analyze the basic characteristics of the various operations which go to make up complete air conditioning systems.

The modern methods of heating are well established and familiar to everyone and may, in passing, be briefly summarized as warm air systems, steam radiation systems, and hot water radiation systems. Up to the present there has been a decided trend from the warm air system, but its basic principle of operation with the circulation of air by means of ducts, renders it ideal in theory and probably represents the ultimate form to be used in the complete air conditioning of homes; however, the circulating air may be efficiently warmed by contact with heated surfaces of any system, whether it be hot water, steam, or electric heat.



Temperature and humidity are automatically controlled by a thermostat and humidostat (Carrier-Lyle). Left: York floor-type air conditioner

Mechanical methods of producing air motion by fans or blowers are widely utilized because the velocity and volume can be controlled easily. Open fans are used where there is little static pressure to overcome; blowers or centrifugal fans where pressure exists in ducts, filters, washers, etc. A number of considerations enter into the correct selection: silence of operation, volume and velocity of air required, and the amount of power consumed.

The air is cleaned by filtering with two basic types of apparatus—dry filters and wet or viscous filters. Dry filters remove the dust by passing the air through substances such as cloth, cellulose, felt, glass wool, metallic wool, etc. and are reconditioned by vacuum cleaner, shaking, washing and drying in the case of cloth, or by the replacement of the filter packs.

Wet filters rely upon the adhesion of dust particles to a wet surface provided by some viscous liquid upon steel wool or other similar substance. In small installations these filters are usually cleaned by washing occasionally with fresh liquid, although in larger units automatic self-cleaning filters are available.

Air washers clean the air by passing it through a fine water spray or over a wet surface, or in some cases both, and are generally considered superior to filters because they remove odors and soluble gases which are not affected by filters; however, filters possess the advantage of collecting sooty and greasy dust particles insoluble in water.

Methods of humidifying air in small installations may be divided as follows:

(a)—Evaporation by warm water in trays

(b)—Water sprays

(c)—Atomizing water in a fine mist directly into the air to be moistened.

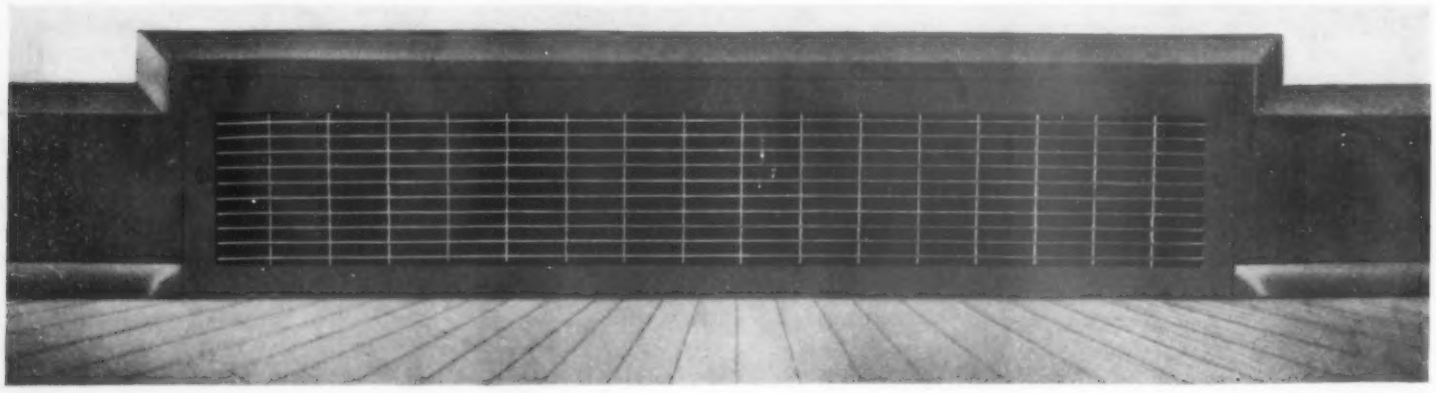
The dehumidifying of air is accomplished by:

(a)—The adsorption of water vapor by hydroscopic materials such as silica gel

(b)—Condensation of water from the air by cooling it below its dew point by passing it over refrigeration coils

(c)—Condensation by cold water sprays.

The majority of air conditioning units seems to employ the condensation methods, particularly the cold water sprays. The apparatus used is identical with humidifying air washers except that cold water is used in the sprays instead of warm. Where artesian well water with a temperature of about 60°F. is



New type of return air intake fits into the baseboard out of the way. Fox Furnace Company

available, it can advantageously be used without further cooling by ice or mechanical refrigeration:

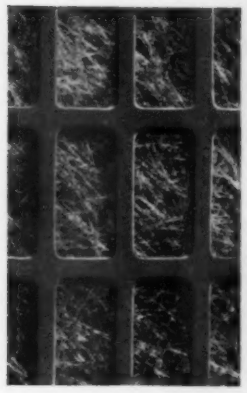
Cooling for comfort in summer is accomplished by:

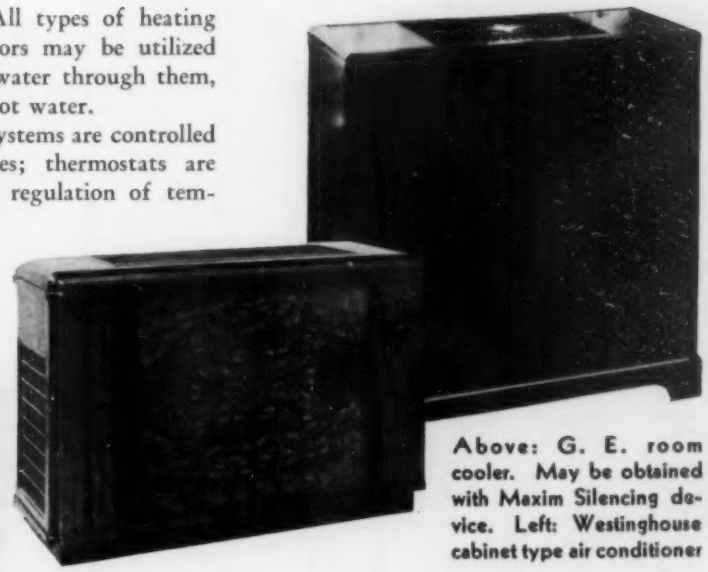
(a)—Air circulation alone
(b)—Evaporation of water
(c)—Refrigeration

Air motion produces a cooling effect by increasing the rate of evaporation of body moisture; equipment having blowers functions by using the fans alone. Cooling by evaporation employs water sprays such as are used in the air washers, and is effective only in extremely dry climates, not in those having relatively high humidities. Cooling by refrigeration transfers the heat of the air to a cooling medium by passing the air over cold metal surfaces, or by cold water sprays. Air washers become coolers if supplied with cold water. All types of heating radiators or convectors may be utilized by circulating cold water through them, instead of steam or hot water.

Air conditioning systems are controlled by automatic devices; thermostats are used for the precise regulation of temperature; humidity may be controlled by humidostats or hygrostats; air motion by pressure regulators governing the fan or blower mechanism.

Below are two Fox air filters, before and after use. At the left: G. E. oil furnace



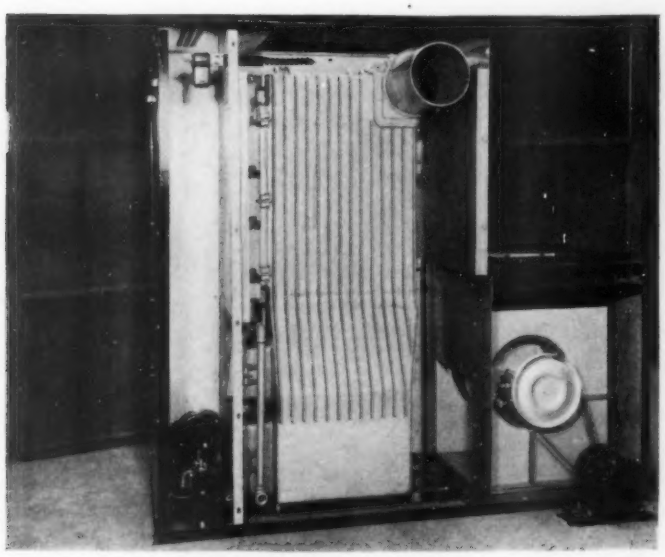


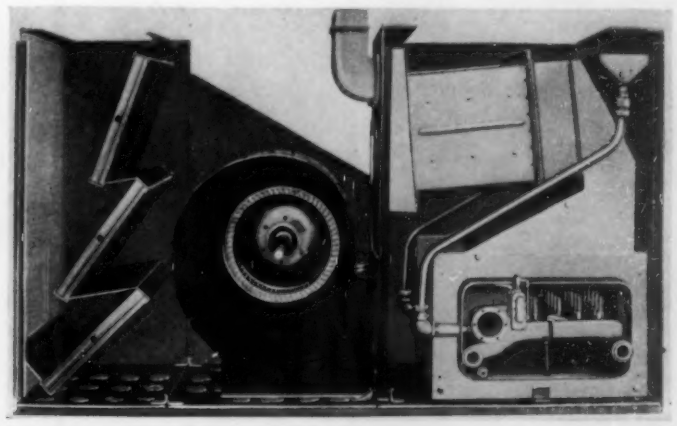
Above: G. E. room cooler. May be obtained with Maxim Silencing device. Left: Westinghouse cabinet type air conditioner

Suppose, in order to render the foregoing generalization more understandable, we attempt to construct a theoretical air conditioning machine and describe its operation,—we say theoretical for the reason that quite naturally each manufacturer will vary somewhat the adaptation of the general principles in the assembly of his particular unit and add certain refinements of his own. To begin the cycle, the air in each room is drawn into the return air intake openings located in the baseboard near the floor and screened by an inconspicuous metal grille of varying design. A motor-driven fan is employed to draw the air from the rooms and to force it through the conditioner and once again throughout the house.

Upon entering the centrally located apparatus in the basement the air passes through the filters which remove the dust, dirt, pollen, and bacteria. These filters are composed of tightly packed metallic wool about two inches thick, and in passing through, the dust particles are impinged upon the surfaces. Carrier Products Corp., the General Electric Co., Westinghouse, Dail, and Trane each uses dry steel or bronze wool, and the Fox Furnace Co. employs either a metallic or a glass wool impregnated with some viscous substance.

After leaving the filters the cleansed air passes through a heating coil chamber where it is warmed to the correct temperature by means of a gas or oil burning unit, or by means of an element heated by steam or hot water from an adjacent separate boiler. [*Please turn to page 191*]





Left: Cut away section of the Trane Climate Changer. Above: a diagramatic view of Carrier Weathermaker unit. Return room air enters at left, is filtered, enters blower in center, is circulated around heat interchanger at right, passes over vaporizer and is distributed to rooms above

Blue numbers and vermilion stars provide color accents against the ivory white panel

Photographs by George Stagg

The first of two articles about a plain little house on a barren site and how it "grew up"

It's the little things that make the big difference

William Longyear

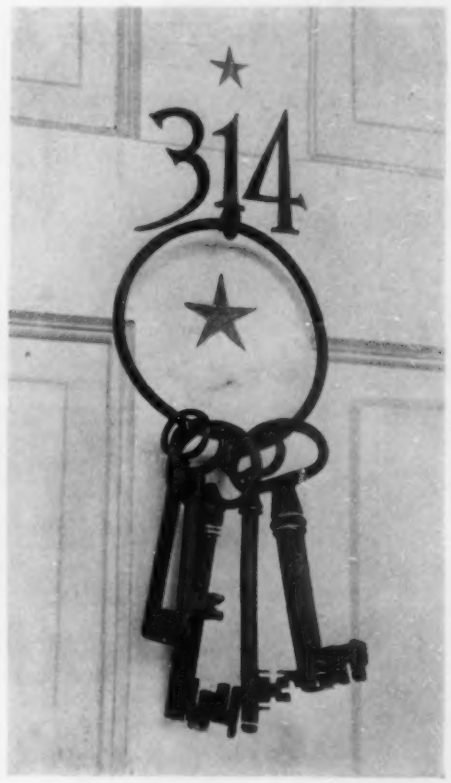
EARLY in the spring of 1930 the urge for open spaces, picnics, and a home in the suburbs found its way into our city apartment. This urge developed into a delightful series of week-end auto excursions to New Jersey, Westchester, Long Island, and other extolled borders of New York City. Saturday afternoons found us lunching in a newly discovered inn or tea room and later driving slowly over hill and dale in quest of "house for sale" signs. Frequently a well-informed real estate salesman acted as our guide and from him we gained valuable information concerning locations and values.

All of this experience and information acquired during three months of intensive "larking" for a house was a great help when *the house* was found.

On this eventful day the objective was a picnic at Oyster Bay. A luring side road and an inquisitive spirit led us to the little village of Munsey Park and the plainest of little square Colonial houses. Imagination, foresight, and a few ready dollars are the most desirable assets of the home hunter. We had just enough of each to visualize the possibilities of this completed house standing rather nakedly on a dirt-strewn knoll. It displayed none of the customary builder's tricks which we had so often seen and which were meant to divert the attention from honesty in design and construction. Because of its unbroken lines the interior offered surprising space and accommodations.

"Incomplete" was a most important word in the description of the house. It meant that we, the purchasers, could have many details finished and accessories supplied according to our specifications.

The house is three years old now and has developed season by season into an "individual" expressing the tastes and hobbies of its occupants. First there was the grading, a real problem for a house on a terrace and we carefully planned to avert the conventional front lawn with its abrupt drop to the street. A natural and gradual slope was developed. In-



The tie post, which harks back to early carriage days, has been modernized by equipping it with an electric light controlled from the house. The owner's name and number appear on the front of the post to guide first time visitors

stead of a straight walk from porch to the street a walk of roughly-cut stones with low risers and wide treads lead gracefully to the front door. At the right and left of the steps a few boulders follow the natural slope, thus keeping the rain from running too rapidly away so as to mother a variety of little plants which blend delightfully into the lawn.

Steps in the construction of the author's pool described in detail in the January, 1933, issue

The house of natural gray shingles is a background for rather gay violet-blue blinds. A note of accent was found desirable under the two windows over the porch, so the local blacksmith wrought two brackets to support a window box which, between nature and man, is always gay. Nature provides bright begonias and myrtle in summer, little boxwoods in winter, while man applied a line of vermilion running horizontally on the box.

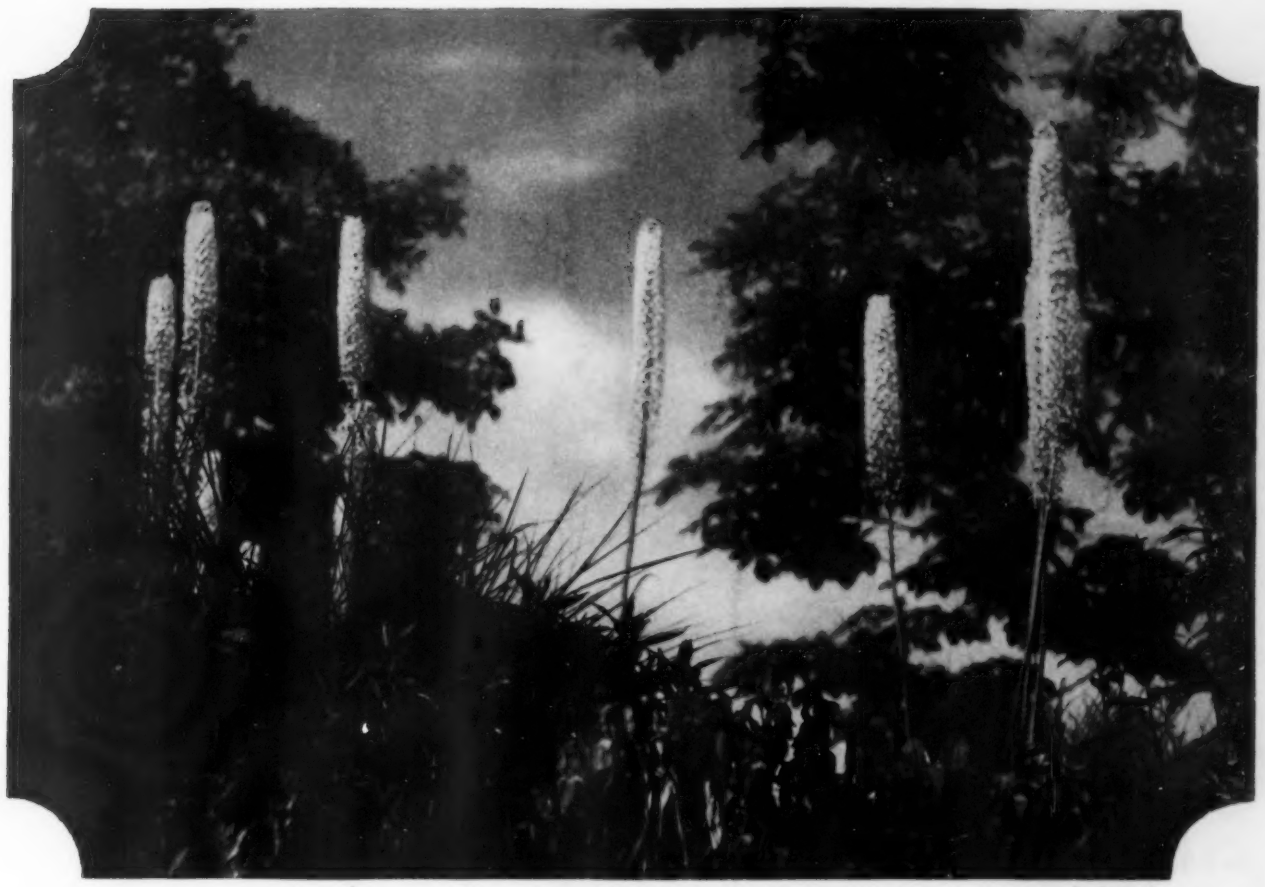
The porch is lighted by a prophet's or star lantern, and if you will look closely at the view of the house, you'll see little copper stars over each front window.

The door knocker was acquired partly from a little boy in the Alhambra at Granada, partly from an old man in a narrow alley in Florence, and finally completed by a "smithy" whose shop overlooked one of the canals in Venice. It naturally holds many pleasant memories for us of our travels abroad but, more than that, we hope it suggests a hospitable welcome to all our friends who come to call. Vermilion numbers and blue stars repeating the blind color against the white door complete the design.

At the foot of the steps, recalling not only old carriage days but also several summers on the coast of Maine, stands a tie post. A country auction at Boothbay Harbor supplied the quaint and beautifully modelled horse head. The local lumberman supplied the six by eight post and a little ingenuity the lighting arrangement. The upper corner of the post was cut out, wired from the house, and closed in by two pieces of opaque glass held in place by a brass frame. This light can be switched on from the front hall and the steps at night. On the front of the post is the owner's name and the house number. The little iron horse and its pedestal say to the inquiring stranger "this is the place."

The general scheme was completed by the careful selection and placing of shrubs and plants. Special thought was given to winter effect, so small boxwoods, mugho pines, juniper, and leucothoe were planted along the steps. The taller evergreens, black pines, cedars, rhododendron, and laurel were planted close to the house. The planting effect is as cheerful at Christmas as in June.

So much for the preliminary steps in turning this barren little house into a really inviting and attractive home. In the next issue we shall show you how the back yard became a lovely little garden and how well the back of the house and the garage coöperated to create the effect desired. The garage is a story in itself—not just the frequently seen little box with double swinging doors in back of the house—but you'll be able to read about it later. And the back door—things, just simple things, have been done to it, but it has brought forth words of praise from all who have seen it and it has appealed so much to Mrs. Austin, the Editor, that she said she would like to show it as a frontispiece in THE AMERICAN HOME sometime in the future.



De Pasquale

Desertcandle for garden accent

Leonard Barron

ANY plant that gives both erect accent and rhythm to the garden or flower border is worth more than a passing thought. Such plants as Foxgloves, Delphiniums, Red-hot-pokers, all erect powerful accents, are strong features and always attract attention.

Yet another, a fairly old timer too, but until quite recently not generally available, is Eremurus, which being translated means solitary tail, hence perhaps the attempt to popularize it as Foxtail Lily. But that is confusing, the accepted name is Desertcandle which perhaps isn't as good as Giant Asphodel, which is truly descriptive.

Calling it a Lily suggests that it is bulbous, which is not the case. It is tuberous rooted, however; and those long fleshy prongs suggesting a herculean spider need careful handling for they are brittle, and planting must be done in October at the latest but far better in September. Eremurus must have a well-drained soil, too, not too heavy, and as the roots are so very brittle, extreme care must be taken in filling the soil around them in planting. But it is worth the little trouble; and if you have a deep rich sandy loam, well drained and thoroughly manured, you are in luck with Eremurus. Set the root so that the crown is only about three inches below the surface of the bed, even in a light soil. In a wet or heavy soil better plant in raised beds!

It pushes up a central flower spike in early spring often before the last frosts, which is sometimes a source of worry, and up north protection must be given by hay, an old box, a basket, or other handy covering. Elsewhere, it will suffice if the ground is mulched with thoroughly well-rotted (and please note that "thoroughly well") cow or stable manure in late autumn to serve two purposes: protection and feeding. And give subsequent top dressings every year and you will have towering tails. The plant otherwise looks much like a Yucca.

There are several species: robustus, growing six to ten feet high in June with pale pink flowers and each two inches across. Almost equally tall but white flowered is himalaicus, and bunjei is a pretty tawny yellow and a trifle shorter. But it is the modern hybrids that run in various shades of bronze orange to creamy pink and lemon tones that are most appealing, though of not quite such heroic proportions. They are more practical for the average garden because they are more in scale.

They are all grown alike, however, so you choose the one to fit the situation. But I do commend all to your attention and hope this season you will make some effort to become acquainted with the Desertcandles. Like Peonies, the plants take a year or two to become thoroughly established and, similarly, improve in proportion. Any reliable plant that will give elevation and break the low squat average mass of the conventional flower border is worth some effort to get into your garden, and it simplifies the problem of getting rhythm into planting, that subtle note of composition that gives so much emphasis and character. In the flower border the effect must be consciously made because the tendency is somewhat to an even though rolling flatness.

The Eremurus must not be crowded by neighboring plants. It must have ample room to develop, and once planted leave it alone apart from the matter of giving those fall dressings and feedings; and when growth is active in spring and early summer, give copious waterings.

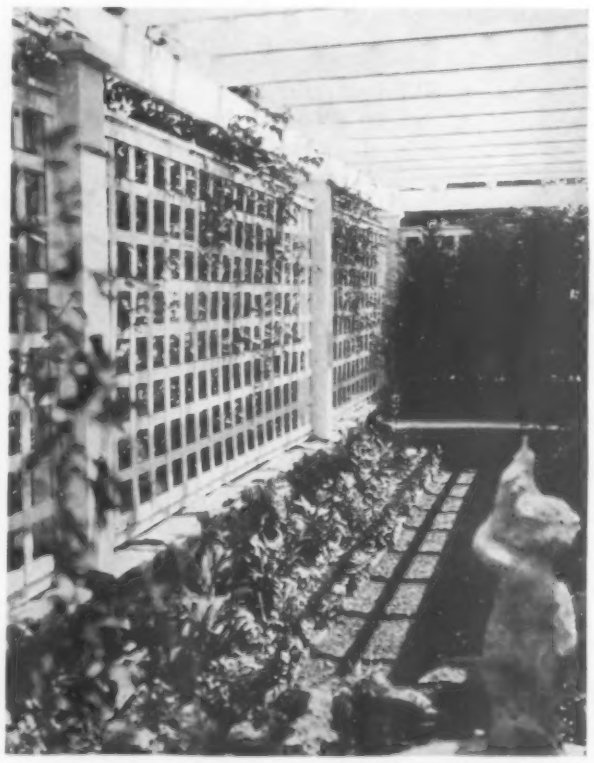
Propagation is generally by seeds, a slow process indeed, as it takes time—some years—to get flowering size. Division is dubiously possible with old strong plants, but it is hardly advisable for the unskilled worker. Let the expert do that kind of work for you.

LATH HOUSES to temper the weather

Ever since lath houses became a part of the gardener's working potentialities, there has been a preconceived notion that they are for the exclusive use of those living in very mild climates. "But why cannot cold-weather gardeners share its satisfactions?" asks Lester Rowntree. When viewed from all angles, the case for lath house gardening is even stronger in a latitude where frosts cut short a blooming season at its zenith and lay a whole garden low in a single night

IN MY New Jersey garden I cherished a deep maroon Chrysanthemum, one of those floppy, large-flowered plants which, seeing, one feels one must have, and having, one must keep. It was a late bloomer and the first autumn it was just getting into action when an early frost passed over it with searing hand. In desperation next September when the first frost threatened, I built a tiny lath house, just large enough to contain the plant in comfort, and nobly it served its purpose of lengthening the glorious blooming season.

The next year I worked out the lath house idea on a larger scale. The plants were allowed to remain in the border until early autumn, when they were carefully lifted and moved to safety in the new shelter. As summer drew to a close, other plants from the borders joined the Chrysanthemums in the little lath house and then upon the fulfillment of their missions were dropped back into the border to receive the full benefit of snow and frost. Late blooming annuals and tardy flowering perennials were collected together from all quarters of the garden. "Self-sows" joined the congregation. Seedling Snapdragons, Petunias, Marigolds, Stock, Swan River Daisies, and even Cornflowers were rescued from a premature end. In the earth of the floor and from the benches, Nasturtiums and Thunbergia crept and dipped, giving generous bloom well into November. For six weeks this lath-enclosed garden was a place of riotous color. The experiment was a grand success. When heavy and continuous frosts threatened to enter this summerland of autumn, many of the potted plants were cut back and taken into the house or greenhouse for winter bloom.



Courtesy, W. E. Marshall

As one's experience with lath house gardening grows, other inviting possibilities develop and no end of intriguing avenues beckon. The present popularity of potted plants is alone reason enough for the existence of a lath house. Viewed only from the point of view of the plants' needs, a lath house is a summer haven for Primulas, Ferns, Fuchsias, Begonias, Violas, Impatiens, Lobelias, Saintpaulias, Shortia galacifolia, and such tender annuals as Torenia fournieri and T. bailloni, Arnebias, Nemesias, Alonsoas, Diascias. In the East too it is the kindest and easiest solution of the Tuberous Begonia question, both for people and for plants.

It can be used as a rest home for winter house plants, for the proverbial Rubber-plant and the Coleus, the Christmas Cactus, the Cyclamen and dwarf Cytisus species; a place where they can spend a rejuvenating summer and renew their strength for the coming season. Even if none of the greenhouse class of plants is grown, the lath house has a distinct value in the housing of Lupins, Rhododendrons, choice Azaleas, and plants needing similar conditions, and is invaluable

for prize Peonies needing special care at flowering time.

Since the advent of the cactus and succulent craze, small propagating lath houses have suddenly sprung up in numbers in the West.

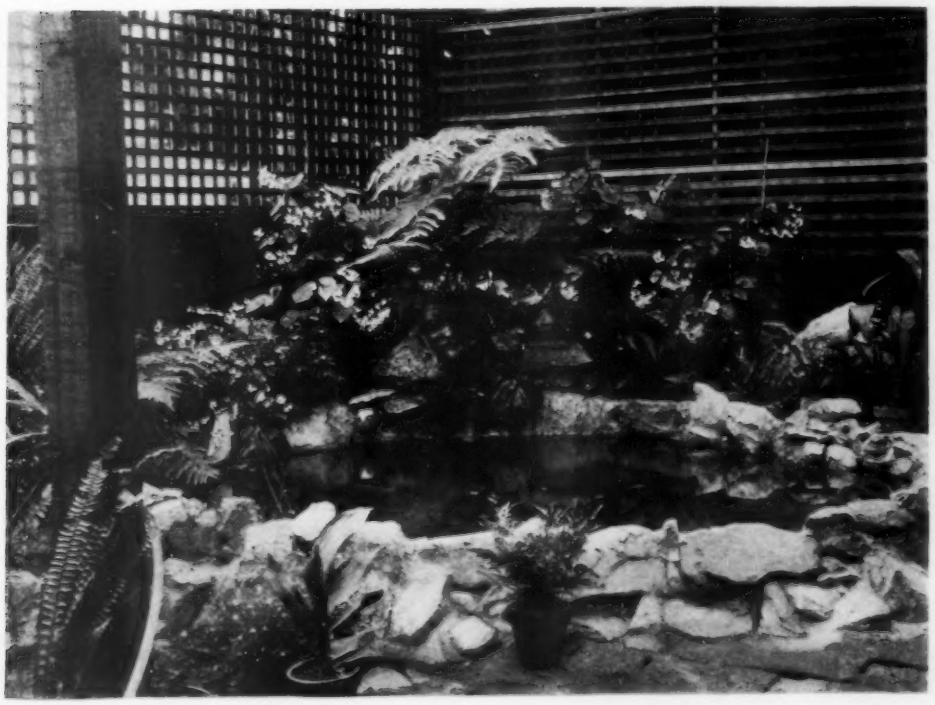
The lath house is not only a prolonger of summer but a quickener of spring, for into it go forcing bulbs from the over warm greenhouse and flats of leggy young plants not quite ready for the ground. It serves as a half-way house in spring between greenhouse and flowerbeds; in autumn between border and house (or greenhouse). It is at once a sub-greenhouse and a sub-garden. We have been used to thinking of the lath house as little chicken-coop affairs. This idea should not be discarded exactly, but expanded. The living room lath house is especially useful for small lots, for city lots, for the everyday home, for confines where trees are lacking and privacy desired. The New Englander who yearns for Heliotrope will find it flourishes; the Amaryllis lover will have congenial quarters for his pets.

The lath house may be large enough to become the family outdoor living room. And also have an annex where plants in their undecorative stages can be cared for. There could be a dug-out portion, lathed over—a cross between a lath house and the old-fashioned pit—a place where the floor level is deep enough in the ground to give the necesesary warmth to the plants and the lath shelter overhead is high enough to give the worker ample standing room.

Such a pit lath house could be home made. Plants that had heretofore been nothing but a thorn in the flesh, a definite irritation and at the same time a veritable challenge—being *not quite* hardy—could be grown here.

Is this suggestion of a summer lath house a little overwhelming to Eastern gardeners? Why so? Gardeners in cold countries, of all people, need to be out doors as much of the summer as possible. The greenhouse in summer is half abandoned; the frames lie useless except those where lath covers shade the contents. There remains then the glassed porch which is so reminiscent of dull stuffy winter days and the open veranda occupied more by rocking chairs than by plants.

In a shady part of the lath house, where the soil is rich, damp and well drained, Primulas bulleyana, cockburniana, pulverulenta, farinosa and their hybrids will find a happy haunt. There might be a corner where Thalictrum dipterocarpum would grow among ferns, where one could also place any choice Columbines that were not getting the necessary shade and humus in the outside garden. Wallflowers would thrive hard by, and the fine blotched hybrids of Mimulus variegatus, and from some of the hanging baskets Campanula isophylla and its variety mayi would cataract loosely down.

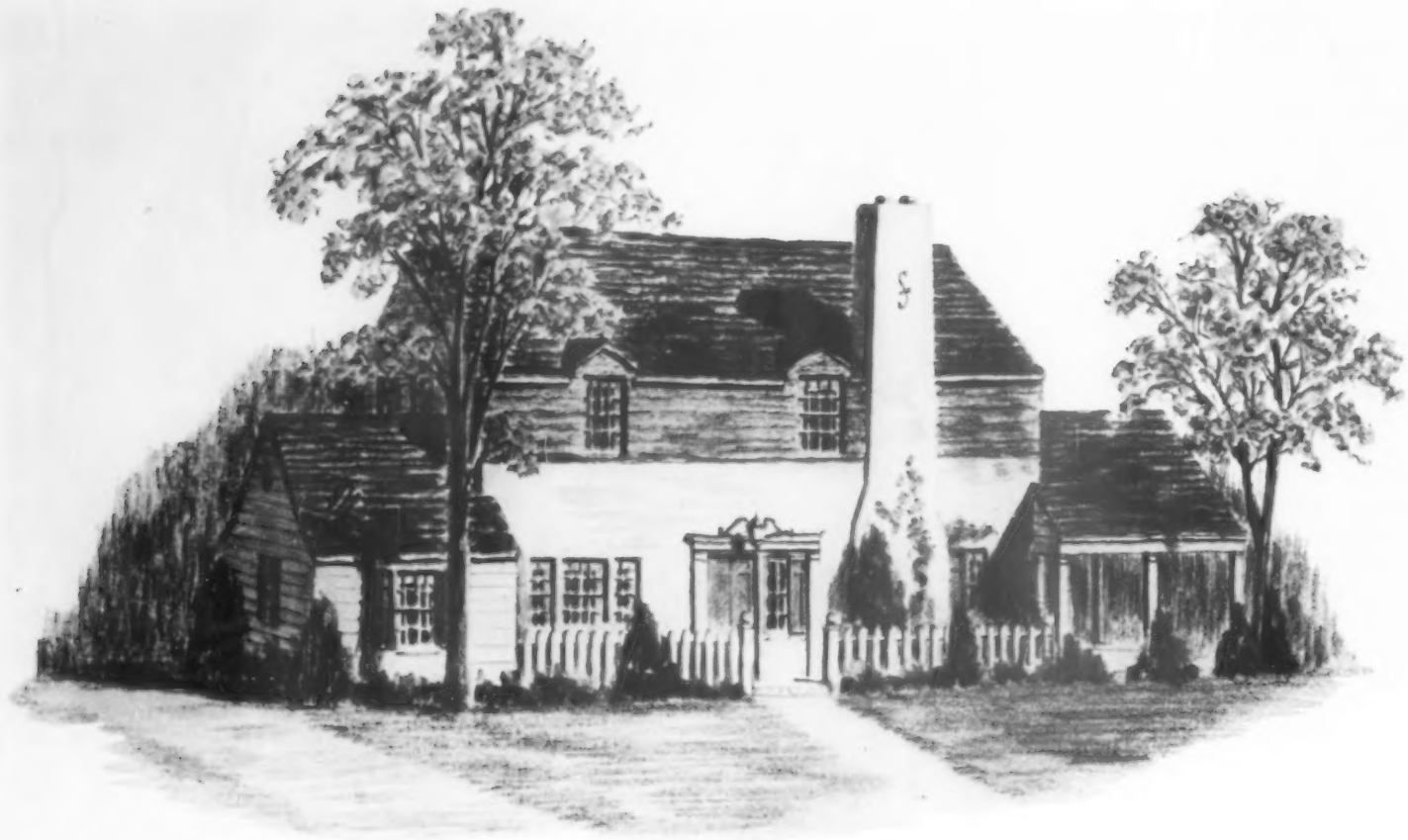


Not all the advantages of a lath house are at first apparent. With experience in lath-house gardening visions are born and possibilities develop and the delightful occupation of plant growing is enriched. But not until one has seen a successful lath house in action can there be a realization of its effectiveness as a producer of beauty.

The yeast of the gardener's unrest and the fire of his ambition have been the first cause of some of the most useful developments in plant growing. May the country-wide building of lath houses be the next one!

Editor's note: If the alluring picture here presented excites in you to want to know more about the actual construction of a lath house, just send your inquiry (with stamped return envelope) to the Garden Editor, Garden City, N. Y.

Our illustrations show various types of lath house adaptations, combining the garden porch and shaded sunroom idea with real opportunities for growing unusual plants—that is plants unusual to the particular climate. And it is so friendly and intimate too. Mr. Marshall's lath house on Long Island, N. Y., (lower illustration on opposite page) and the sheltered pool with Begonias on this page surely must stimulate your desires.



A home in the American manner

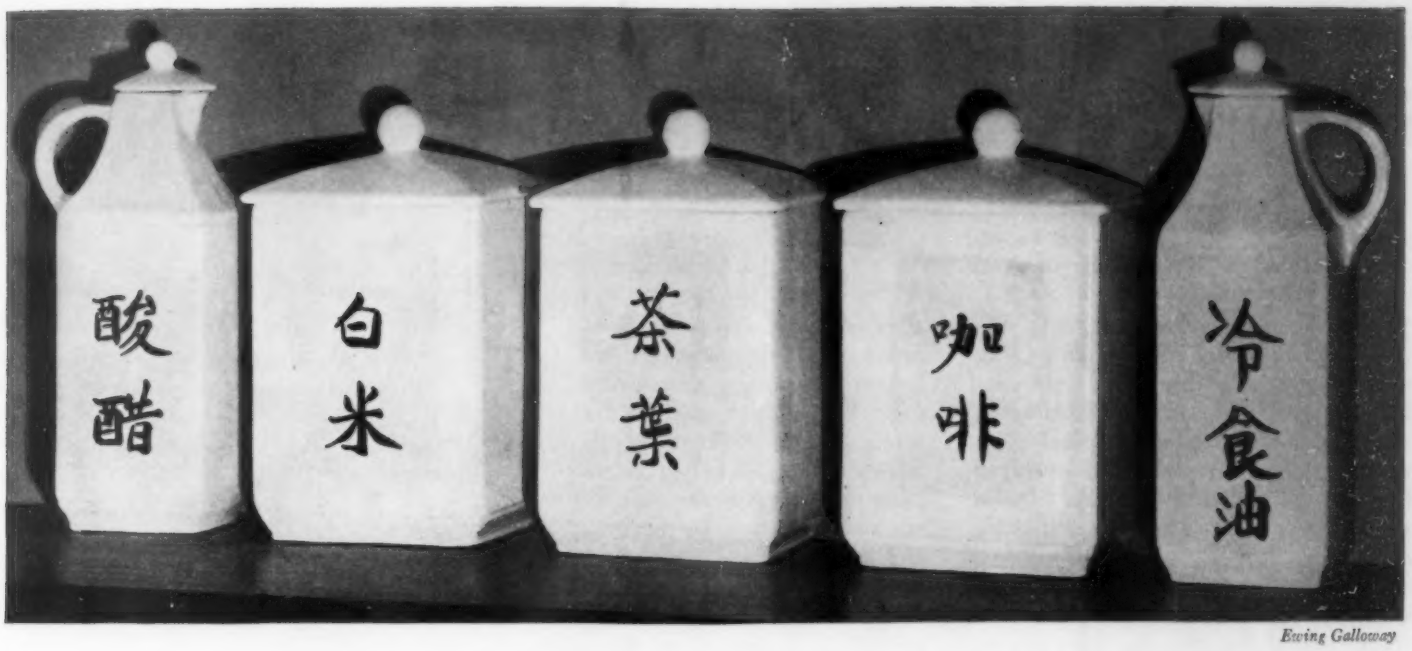
David Ludlow, architect

The architect has been successful here in adding freshness to the stereotype Colonial small house, eliminating the box-like effect

FIRST FLOOR

The exterior is of whitewashed brick with natural wood siding above. The approximate cost to build in N. Y. area is $6,700

SECOND FLOOR PLAN SENT ON REQUEST



Ewing Galloway

Just a little weary of the same old cannisters?

TRY CHINESE ON THEM!

All this represents macaroni! Why not, just for a change, introduce some Chinese characters in your kitchen? But do be sure to memorize their meaning! Mr. George Allan England, the author of this article, has written 30 common words needed for kitchen accessories. The complete set of patterns for transferring these may be had by sending nine cents to THE AMERICAN HOME, Garden City, New York

QUAINT and original decorations for the home can be made from Chinese characters, or ideographs, appropriately used. Such characters lend themselves especially to the embellishment of the kitchen, where various utensils and containers can be adorned by painting upon them the Chinese characters representing their name or contents, or by labelling them with such a character.

We first became interested in using Chinese decorations of this sort, after having received a wall scroll of Tau Tsin, the "Kitchen God," which was sent us by the Rev. H. G. Hallock of Shanghai. We hung the jovial Tau Tsin in our house to preside—as he does in all Chinese kitchens—over cookery, health, and long life. The scroll of the "Kitchen God" cannot cost over five cents, and I know the Rev. Mr. Hallock will be glad to send one to anybody writing him. (Address: P. O. Box 1234, Shanghai.)

From this first step of having Tau Tsin hung up in our kitchen, the transition was easy to still further decoration. I began labelling or painting various supplies and utensils with the appropriate Chinese characters, given me by some friends who had lived long in China. We found the idea attracted so much attention and proved so popular among our friends, that we are glad to pass it on to the great army of AMERICAN HOME readers.

Chinese characters are more than mere writing. They are works of art, in themselves. Most Chinese rooms contain scrolls or silken hangings, known as *dui tze*, on which some poetical, moral, or philosophical maxim is written in the most beautiful ideographs obtainable. These serve as objects of inspiration and admiration for the household. The writing itself, apart from the significance, is considered artistic.

Thus, in labelling your tea-caddy, your cracker-tin or your salt or bread-box with Chinese characters identifying them as such, you are not only performing a utilitarian operation, but also satisfying an esthetic impulse.

Herewith we are offering a number of Chinese characters appropriate for use in the kitchen. Each character should be about an inch and a half square, when written on the object it is to adorn, or perhaps a little larger. The process of transferring the characters is simple. First you have the character on a piece of paper, the correct size. Then you lay a piece of carbon paper on the thing which is to be decorated. On this carbon paper you lay the Chinese character. Holding the paper fast, you outline the character with a hard, sharp pencil, thus transferring the outline to the object. This outline can then be filled in with paint or with India ink. Red paint is very effective, but of course you can use any color to harmonize with your kitchen color scheme.

In case a label is used, to be thumb-tacked up near the article in question or pasted on it, the same procedure is followed. Bright red paper makes a most attractive label, with the character painted on it in India ink.

Chinese, of course, is not written in anything like our alphabetical way. You cannot spell out a word in Chinese. Each

[*Please turn to page 203*]

Yere envited to cum to the County Fair

Louise Price Bell

Illustrations by Dorothy Bayley

IN ATTEMPTING to find something different in the way of entertaining, we struck upon a rather novel party—a County Fair. It was decidedly informal, a vehicle for all kinds of original ideas, and certainly a party at which everyone had a wonderful time—in fact, after a year's time, our guests are still talking about it!

For invitations, we used brown wrapping paper, folded like hand dodgers, and these were thrown in the doors of the people who were invited exactly as hand dodgers would be thrown. The wording written on the paper most laboriously in pencil read:

"Yere envited to cum to the County Fair, held on the Elm street fare ground on wednesday next. Doors open at 8, supper served at 11. Don't come all fixed up, or ef you do, yer'e goin ter go back home. Wear what yer should, and yer should know what to wear. Ef yer cant cum, fer gosh sakes, let us no, cause we reckon we'll ast someone else."

As near as possible, we converted our house into a real "Fair Ground." This sounds like a tremendous task, but it is surprising what progress one makes with a project like that, and again it is surprising how much room one finds is in even a small house when all the furniture is abandoned to sunroom or some other convenient place. Our living room is long and narrow, and across one entire side, we strung a clothes line over which we hung sheets. From this line, we ran shorter lengths to the wall, and over these we hung more sheets (or blankets, for we ran out of sheets). This made a long row of square side shows, as you can easily visualize. We printed large signs for the front of these side shows, and ran bunting along the top to create "atmosphere."

Ideas for side shows came as we worked. Here is where one's ingenuity and originality come in—also the fun! Just think of the side shows which you have seen at county fairs, and imitate them as ludicrously as possible. For the snake-charmer, stuff some old black stockings with cotton, sew big glass buttons for eyes, bells on the other end for rattles—and lo! you have realistic snakes. For the snake-charmer, herself, we allowed our ten-year-old daughter to play the part much to her delight. Bedecked in an old and elaborate evening dress, with earrings and bracelets and of course, frizzy hair, she held forth—winding the dangerous(?) snakes about her neck and arms to the amusement of the guests.

We had a marvelous "two-headed man," which meant that two of our husbands were good sports and let us wind the lower parts of their bodies together with old cheese-cloth, so that when they sat on a bench, only the two bodies *above* the waists could be distinguished.

The "bearded lady" was a friend of our daughter's, with an old "switch" fastened to her chin, the "doll lady" was our daughter's largest doll dressed up to imitate a real lady. The "prize dog" was our own, very homely Airedale, with several blue ribbons fastened to his collar, and over the pen a sign which read "Winner of All Prizes for the Past Ten Years."

A "wheel of chance" furnished amusement, and was nothing more than a large spinning wheel upon which numbers from an old calendar had been fastened on the spokes, and numbers corresponding to these were attached to an array of old junk from the attic—as old busts, corn-cob pipe, goldfish globe, old-fashioned fan—anything ridiculous. One of the men acted as operator and with greenbacks between his fingers called out the merits of the prizes, to which, of course, there was immediate response. And we insisted that our guests take their prizes home, which caused much amusement—the accusations being made that we wanted our attic cleaned out!

Our young son, dressed in overalls much too small for him, and wearing a wide-brimmed hat, sold lollipops, gum, corn-fritters, etc. (And how he loved that, for the guests actually gave him real money for their purchases, and he felt very prosperous!)

The side-shows took up a great deal of time, for everyone immediately entered into the spirit of the party, but after about an hour or so of this, we blew a whistle, and told our guests that no county fair was complete without a horse race, so we would have one now—in the form of Bridge. Card tables were put up, cards supplied, and the guests told that when the table at which the hostess played had finished four hands, she would blow her whistle. Then, everyone must stop playing, and could only have the score which was made up to then. The best horse won, in other words. This created no end of amusement, though, of course, the bridge games were far from scientific. Suitable prizes were awarded at the end of the hilarious race, and one of the members who had come to the fair dressed as a country constable, awarded the prizes from the top of a soap box, making a suitable and very amusing speech with each award.

When it was time to eat, the guests were told to follow the arrows which were signs reading "This Way to the Lunch Room." In our case, we served the lunch in the dining room back of the

living room, but one could use an amusement room, garage, or any part of the house preferred, of course. We had only a long, wooden work bench in the room, covered with clean wrapping paper, and with bunting around the top. On the "counter" were big pans of baked beans, bowls of old-fashioned cabbage salad, "hot dogs," rolls, mustard, relish, coffee in big white mugs (borrowed from the lunch car), pop, pumpkin pies, and cake decorated with red cinnamon candies. Over all was stretched mosquito netting when the guests first went in. We wanted a substantial and appropriate lunch, and our guests seemed to think we had it, though we were not so sure of the digestibility! Some of our farmer friends tried to eat with their knives, and all sorts of incidents lent merriment.

After lunch we danced to radio music, having two or three square dances. We all chewed gum, sucked on lollipops, and, in fact, did everything we could think of to have a good time. The guests, who had responded so enthusiastically by appearing in real rube costumes entered into the spirit of the party so whole heartedly that the County Fair was not only the most successful but jolliest party which we ever planned. And may I add that it was the least expensive one—a point to be considered these days!

When you have a bumper crop — *Elizabeth Shaffer*

LAST year our backyard peach tree fairly outdid itself. We reveled in fresh peaches. So did our friends. We knew at the outset that only the will-to-vary was necessary in order to furnish us with ample variety on the jam, marmalade, and conserve shelves; but it was the realization that peaches do not *have* to be canned in a plain sugar sirup that helped us to vary our peaches canned for sauce.

Fruit sirups really offer as many chances for variety as there are suitable fruits available. Red raspberries frequently are in the market when peaches are ready for canning and large halves of peaches canned in a red raspberry sirup make an addition to the fruit shelves that is truly de luxe. For the raspberry sirup use six cupfuls of juice obtained by mashing the berries and straining through a jelly bag, two cupfuls of water, and four pounds of sugar. The liquid is added to the sugar and allowed to come to a boil. It is then poured over the peaches after they have been arranged in jars for processing. In canning peaches by this method follow the standard directions for cold pack canning, substituting the fruit sirup for the plain sugar sirup ordinarily called for.

If raspberries are unavailable or too expensive, a citrus fruit sirup may be made with either lemons, oranges, or a combination of the two fruits. For a lemon sirup use one and one half quarts water, one cupful lemon juice, the grated rinds of three lemons, and four and one half pounds of sugar.

For an orange sirup use one and one half quarts water, one pint orange juice, the juice of one lemon, the grated rinds of three oranges and one lemon, with five pounds of sugar.

When several fruits are available for canning at the same time fruit salad is an interesting possibility. No fruit with a color or flavor that will influence the others unduly should be included in canned fruit salad, but such combinations as peaches, green gage plums, and apples; or peaches, pears, and plums are possibilities worth considering. If pears are included in the fruit salad mixture they should be precooked according to the usual directions before they are packed with the other fruit for processing. The length of time allowed for processing the canned fruit salad must be the same as that required by the fruit salad ingredient which requires the most time. A medium sirup (2½ cupfuls sugar to a quart of water) is best for canned fruit salad.

The differences between jam, marmalade, and fruit butter are those of texture and degree of sweetness. A jam is a mashed or finely cut mixture while in marmalade the fruit is in small pieces;

Peach Jam

- 4½ pounds peaches (weighed after peeling and slicing)
- 2½ pounds sugar
- 1 cupful water
- Juice of two lemons

Put the water and sliced peaches in a kettle and cook until soft, mashing them as they cook. When cooked through add the sugar and lemon juice and continue cooking, stirring constantly, until thick. Seal in sterilized jars.

Spiced Peach Butter

- 2 quarts peach pulp
- 2 pounds sugar
- ½ teaspoonful ground cloves
- ½ teaspoonful cinnamon

Measure the peach pulp which has been prepared by cooking sliced fruit with a little water until soft, then pressing through a sieve. Add the sugar and spices and cook until as thick as desired. Seal in sterilized jars.

Peach-Maraschino Conserve

- 4 pounds peaches (weighed after peeling and slicing)
- 4 pounds sugar
- 1 cupful sliced maraschino cherries
- 1 cupful sliced blanched almonds

Cook peaches and sugar until clear and as thick as desired. Add sliced cherries and almonds just as the peaches are done. Let come to a boil once more and pour into jars and seal.

fruit keeps its identity to a greater degree in marmalade than it does in jam. Butters are even smoother in texture than jam as they are nearly always sieved. They usually are not as sweet as either marmalade or jam. Conserves frequently are mixtures of several kinds of fruit containing either nuts or raisins.

Owing to the amount of sugar used in jams, marmalades, etc., and because of the thickness to which they must be cooked, much stirring and constant watchfulness are necessary to prevent scorching. If the worst should happen, and the mixture "catch on," a judicious addition of spices will sometimes save the day.

Peach and Orange Marmalade

2 quarts peeled and sliced peaches
7½ cupfuls sugar
2 cupfuls sliced oranges cut in small pieces before measuring

Mix all ingredients and cook the mixture slowly until it is clear and thick. Then pour it into sterilized jars and seal.

Courtesy, General Electric Co.

Cold-pack or hot-pack canning are simplified in a heat controlled oven

Peach Plum conserve

1 quart sliced peaches
3 pounds sugar
1 cupful English walnuts
1 quart plums, measured after pitting and cutting into pieces

Mix sliced peaches and plums with the sugar. Cook until clear and thick. Add nuts and seal in sterilized jars.

Peach jelly is economical as well as novel since, with the addition of water, sugar, and lemon or orange juice, the left-over pulp may be used for butter or jam. Since peaches depend for their appearance in jellied form on the use of commercial pectin, it is best to abide by the directions for peach jelly which accompany the brand of pectin one selects.

OLD-FASHIONED FLOWER CAKES

Joan Rock suggests them for garden club affairs

POUND cakes and angel's food were child's play to the cooks in the days of plenty of butter and eggs—in the days when two hours' time for mixing a cake, creaming, beating, folding, and stirring, did not mean a late tee-off or an irate trio awaiting a belated fourth at bridge. New cakes and delightful combinations of well-known ingredients were the result of plenty of time for creative thinking and considerable private practise.

And so these old cooks left behind them not only some choice directions for good cooking but the embryo of several good programs for entertaining the garden club, which may be on your list for fall entertaining, or a novel idea for the future church bazaar committee which has so thoughtfully appointed you chairman. Think of the possibilities of a flower festival in the open air with tea or punch or old-fashioned raspberry shrub and some of these flower cakes for the refreshments! Or consider a cake both decorated with Godey prints or Currier and Ives lithographs with the cakes displayed on old-fashioned plates. And consider too, if you are not planning a party, the possibility of eating the cakes just for themselves!

Of course, the modern cook will scorn many of the old-fashioned methods of cake mixing. Grandmother strained the egg whites for her choicest cakes, mixed her own soda and cream of tartar for baking powder, and rolled her own sugar to make it even grained and fine. Flour came in a barrel and was measured more or less by habit and guesswork. We will have all the benefits of modern packaged foods, standardized and fool-proof to use in these cakes and frostings. Many of these recipes have been reduced in size to be practical for the average household, but in the majority of cases they will serve eight persons generously. Good eating to you!

Almond Blossoms

½ cupful white vegetable shortening
1 cupful sugar
2 cupfuls pastry or cake flour
2½ teaspoonfuls baking powder
½ cupful plus 1 tablespoonful milk
Whites of 4 eggs
⅔ cupful finely chopped blanched almonds
1 teaspoonful almond extract

Cream shortening until soft and fluffy; add sugar slowly and continue beating. Stir in flavoring and chopped almonds. Sift dry ingredients together three times and add alternately with the milk to the first mixture. Cut and fold in stiffly beaten egg whites.

If cake is put together in a power mixer, add unbeaten egg whites, one at a time, to the creamed shortening and sugar, whipping at first speed all the time. Mix almonds with sifted dry ingredients and proceed as directed, adding the flour at first speed. Bake in two greased layer cake pans in moderate oven at 365° F. about 20 minutes. Cool and put layers together with White Boiled or Seven Minute Frosting flavored with equal parts almond and vanilla extracts.

If preferred, the batter may be baked in greased cup cake pans and frosted as directed. Decorate tops with thin shreds of dried apricot which has been steamed to make it soft and glossy.

Apple Blossom Cake

½ cupful butter
1⅛ cupfuls powdered sugar
4 egg whites
½ cupful milk
1 teaspoonful peach extract
3 drops almond extract
2 teaspoonfuls baking powder
2 cupfuls pastry or cake flour

Cream butter; add sugar gradually and beat until soft and fluffy. Add 2 of the egg whites unbeaten and beat mixture very thoroughly. Sift dry ingredients together three times. Add flavorings to milk. Add flour alternately with milk to first mixture and beat well. Fold in remaining egg whites, beaten stiff. Bake in two well-greased square layer cake pans in moderate oven at 375° F. about 20 minutes. Put together as follows.

Follow directions below for Boiled Icing and take out ⅓ of the mixture. Tint this a delicate pink with food coloring and add ½ cupful grated

cocoanut. Use this between layers of cake. Cover top and sides with remaining plain white frosting which has been flavored with almond extract. When frosting is firm but not quite "set" dust the top with granulated sugar tinted pink.

Buttercup Loaf

5 eggs, separated
1⅛ cupfuls fine granulated sugar
Grated rind of ½ lemon
1 tablespoonful lemon juice
2 tablespoonfuls cold water
1½ cupfuls general purpose flour
1½ teaspoonfuls baking powder
⅓ cupful butter, melted and cooled

Beat egg whites until stiff; add sugar gradually and continue beating until meringue holds its shape. Beat egg yolks until thick and light colored and fold them carefully into egg white mixture. Add lemon rind, juice and cold water. Sift flour and baking powder together three times and add slowly to first mixture, folding in slowly. Fold in butter which has been cooled until slightly thickened but will pour easily. Pour batter into deep round *ungreased* pan and bake as a sponge cake in a moderately slow oven at 325-350° F. about 50 minutes. Invert and allow cake to cool in the pan.

Cover top and sides with Boiled Frosting tinted a delicate yellow and dust the sides and about ½ inch of the top circumference with blanched and chopped pistachio nuts.

Sunflower Cake

½ cupful butter
1 cupful sugar
8 egg yolks
½ cupful milk
2½ cupfuls pastry or cake flour
2 teaspoonfuls baking powder
1 teaspoonful vanilla extract

Cream butter until soft and waxy; add sugar gradually and beat until fluffy. Beat egg yolks until thick and light colored and add to creamed butter and sugar. Beat thoroughly. Add flavoring to milk. Sift dry ingredients together three times. Add flour and milk alternately to first mixture.

Bake in shallow fluted tin, well greased, in moderate oven at 350° F. about 35-40 minutes. Cool and cover top of cake with Orange Confectioner's Icing. Decorate the outer edge, following the fluted line if such a pan is used, with halves of browned almonds. When the icing is firm cover top with a light dusting of grated sweet or cooking chocolate.

Orange Confectioner's Icing

Juice and grated rind of 1 large orange
Sifted XXXX sugar
Few grains salt
1 teaspoonful melted butter

Add enough sugar to orange juice and rind to make a good spreading consistency; add salt and melted butter.

Rose Geranium Cake

Many of the choicest pound cakes of our grandmothers' day were baked in a fragrant blanket of rose geranium leaves. The touch is delightfully reminiscent of bombazines, Godey books, and turkey feather fans —contemporaries of this old-fashioned cake. The recipe:

Wash ⅔ cupful of butter in cold water to remove the salt, or use sweet butter. Wrap the butter in rose geranium leaves and then in waxed or parchment paper. Chill over night. Use ½ cupful of this butter for the cake and the remainder for the icing.

½ cupful butter
1 cupful sugar
2 eggs
½ cupful top milk
1 cupful general purpose flour
½ cupful cornstarch
⅛ teaspoonful salt
2½ teaspoonfuls baking powder

Sift cornstarch before measuring just as the flour is sifted. Sift dry ingredients together three times. Cream butter; add sugar slowly and continue beating. Add unbeaten eggs, one at a time, and beat thoroughly between each addition. Add sifted dry ingredients alternately with the milk. Line a medium-size loaf pan with heavy waxed paper and grease well. Lay washed and dried rose geranium leaves against the paper. Pour in the batter. Bake in moderate oven at 365° F. about 45 minutes. Cool cake completely before removing paper and leaves. Sprinkle loaf thickly with sifted XXXX sugar or cover top and sides with icing

Geranium Icing

2½ tablespoonfuls butter
1 cupful XXXX sugar
A little sweet cream
Almond extract
Pink food coloring

Cream butter and add sugar gradually. Add enough cream to make a spreading consistency. Flavor and tint very delicately.

Pond Lily Cakes

½ cupful butter
1 cupful sugar
⅔ teaspoonful peach extract
½ teaspoonful rose extract
1 or 2 drops almond extract
⅔ cupful milk
2 cupfuls pastry or cake flour
3 teaspoonfuls baking powder
¼ teaspoonful salt
3 egg whites

Cream butter; add sugar gradually, a little at a time, beating well. Add flavorings. Sift dry ingredients together at least twice and add, alternately with the milk, to the first mixture. Beat well. Cut and fold

[*Please turn to page 204*]

Photo by F. M. Demarest

Buttercup Loaf, if baked in round tins, may be frosted to give the effect of a buttercup. Shape the frosting to look like petals and place chopped nuts in the center

CREOLE COOKING

From the old Southern plantations

Photographs by Dana B. Merrill

You cannot enter the Vieux Carre in old New Orleans without noticing the squatting black mammies with their white covered baskets on their laps. Perhaps the first thing that will attract your attention is a certain delicious, rich odor you have never encountered before. It emanates from the clustered little Cala cakes in their baskets. Strange, small cakes, half fritter, half roll, still hot from the hearth and growing hotter as the sun climbs.

"Belle calas, tout chaud. . . . Fine calas, all hot . . .," chants an old mammy, grasping your arm.

You suddenly realize that old romance may have died, but golden smiles and good cooking haven't.

Calas or Puffed Rice Balls, if you prefer, are made this simple way:

Calas

One cupful of corn syrup or molasses is slowly added to a cupful of sugar. You may then add two tablespoonfuls of vinegar. Boil the mixture until it snaps when you pour a drop into a glass of cold water. Now pour it over two thirds of a package of puffed rice. Mix well, for the smooth, delicious Cala cakes you have just seen in the Vieux Carre depend greatly upon your careful mixing. Now form into small balls or fritters with your hands, meanwhile, rubbing in a little butter. You may then drop them on waxed paper to cool. But if the odor is entirely too delicious to withstand, you may cool them quicker in your refrigerator. They are delightful little tidbits to serve at afternoon tea or bridge. Light, without being too light, rich without being too rich, and just sweet enough.

Gateau de Banaes

The banana is primarily a Southern fruit and the Creole and French Patois mammies were the first to take advantage of its fine baking qualities.

You may either purchase or bake four layers of light sponge cake. Slice three bananas lengthwise very nicely and place one, halved, on the bottom layer. Sprinkle this with a little powdered sugar, and melted butter may then be slowly poured over the entire thing. Over this now place the second layer of sponge cake; cover nicely with the banana and melted butter and proceed thus until you have added the top layer. You may then sprinkle the entire creation with white sugar or ice it, if you prefer. There, you now have one of the simplest Creole dishes, made the same way as it was first made nearly two centuries ago.

Creole Duck Stuffing

Excluding the Mardi Gras, the holiday seasons in the Old South were gala occasions. The most skillful Creole cooks were employed by the Southern gentry so that usually gorgeous meals might be more than a mere delight. One of the most delicious and vivid Creole recipes to emerge after fifty years of seclusion, is the one and only Creole duck stuffing.

Lay out two dozen oysters, one cupful of wet squeezed bread, one onion chopped very fine, a square inch of ham, one tablespoonful of butter, one half teaspoonful of either sage or nutmeg, one sprig each of sage, thyme, and parsley. Salt and pepper the entire thing to taste after you have kneaded it into a mass.

Creole cooks differed in the use of the duck stuffing. Some did not approve of it at all, holding to the belief that the domestic duck was more delicious without it. But that is merely a matter of individual taste.

The true Creole method is first to roast the duck and then stuff it and serve with currant jelly. The currant jelly was laid out on the shells of the oysters. You may use small paper cups if you prefer. The Louisiana Canvasback and Mallard duck are still stuffed this way and garnished with slivered celery.

Smothered Chicken

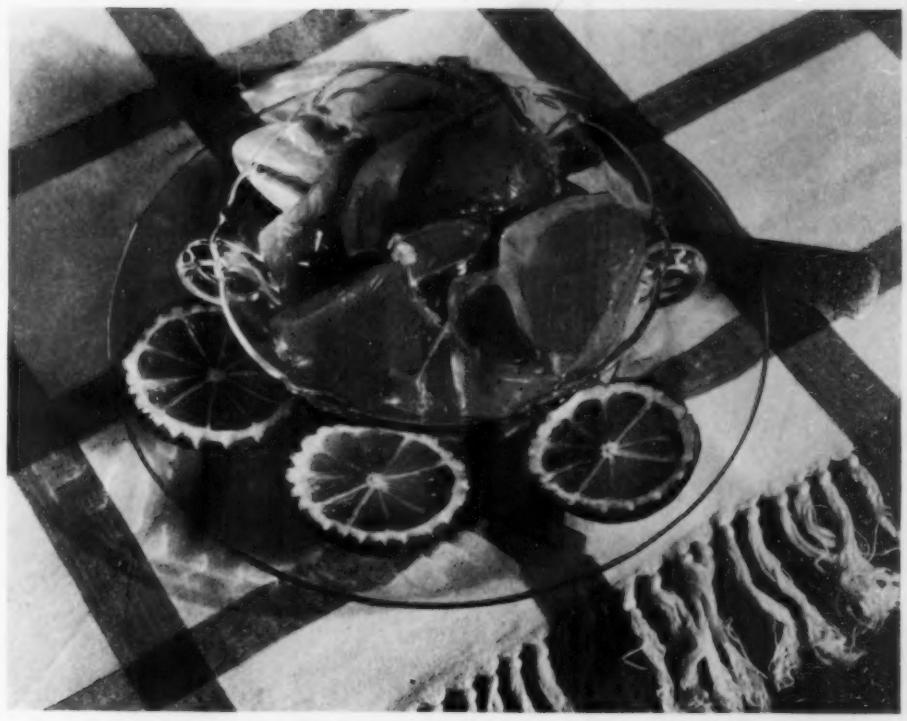
It is believed that Smothered Chicken is the last of the Creole recipes to be handed down. It lends a tantalizing aroma to small fowl and there are never any left-overs.

The fowl is first of all

Calas or Puffed Rice Balls

These recipes were gathered by me four months ago while covering a publicity story in the South. They are, to the best of my knowledge and assurance of "The Times Picayune" (hotbed of Creole information), new and have never before seen the light of publication. I believe this is the first time Thackeray's enthusiastic tribute to Creole Bouillabaisse has been seen in an American publication. You may now secure a dish of Bouillabaisse at Monsieur Pierre Pujol's, Jung House or Begues or Renes—the only places, I think, in the Old South.

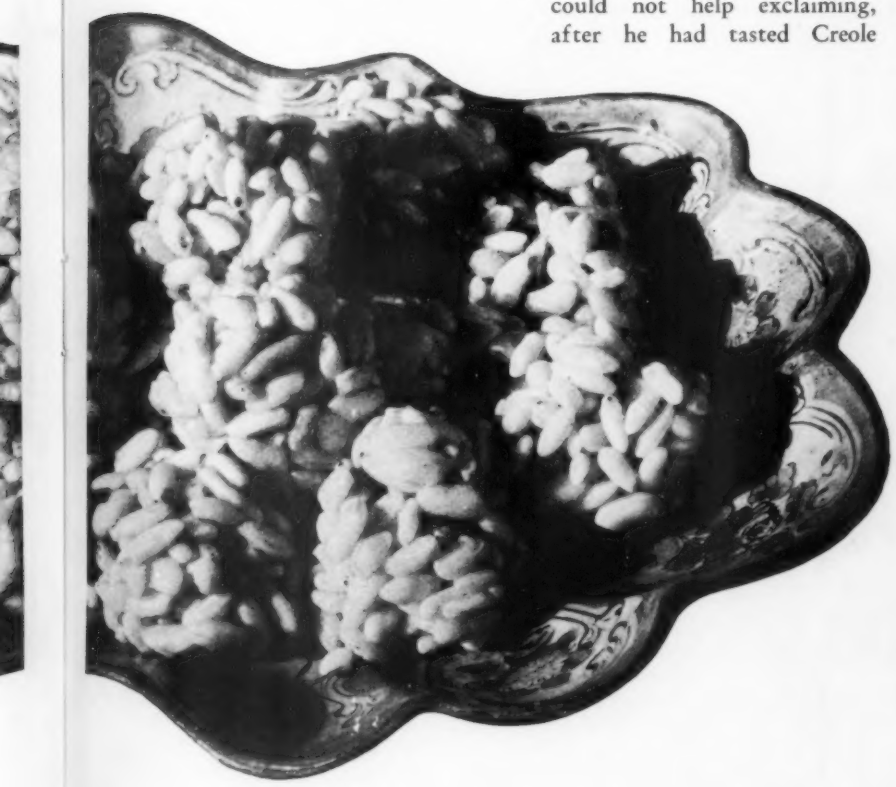
—Joseph Creamer



Lemon Creole Aspic is refreshingly cool and, although typically Southern, will be enjoyed up North too

cleared of all entrails and then trussed. A large, deep frying pan or roasting plate is then secured and the chicken flattened out on the bottom. Small pieces of fat bacon are then strewn over it. The bacon should be cut in slender pieces, the width of your finger. Now place over the bacon thin slices of lemon and cover again with thin cuts of bacon. Moisten the whole thing with a half cupful of water and lay over it carrots cut in thin slices. A teaspoonful each of thyme, parsley, or bay leaf, minced fine is then dusted on. Let the whole thing cook for about one half to three quarters of an hour. If the chicken is not exceedingly tender, an hour would not be too long. The chicken is then lifted out; the smothering is seasoned highly and poured over each serving.

If you wish to serve the dish in true Creole style, you may squash four or six tomatoes and pour the juice over the plates. The tomato left-over may then be chopped and placed on the chicken.



Creole Bouillabaisse

Enthusiasm was a rather rare trait in Thackeray, but he could not help exclaiming, after he had tasted Creole Bouillabaisse: "In New Orleans you can eat a Bouillabaisse, the like of which was never eaten in Marseilles or Paris!"

Thackeray had sufficient reason to become enthusiastic, for Creole Bouillabaisse is one of the finest of the fine old Creole fish base dishes.

The Creole Bouillabaisse, with the modifications and improvements which early ingenuity suggested, is a dish that was the standard offering to every Parisian or foreigner that visited New Orleans. Its reputation is sustained by the Creole cuisine of our own day. It is made as follows:

First cut off the head of a red snapper fish. Of course, if it is impossible to secure red snapper, one may substitute salmon. Boil this in about two quarts of water, so as to make a fish stock. Put one sliced onion and a herb bouquet (thyme, parsley, and bay leaf) into the water. When reduced to one pint, take out the head of the fish and the bouquet and strain and lay aside the water, or fish stock, for later use.

Now take six slices each of red or white fish and six slices of salmon or red snapper and rub well with salt and pepper. Mince three sprigs of thyme, three sprigs of parsley, three bay leaves and three cloves of garlic, very, very fine; then take six allspice and grind them, also, very fine and mix thoroughly with the mixed herbs and garlic. Then take each slice of fish and rub well with the mixture till every portion is permeated by the herbs, garlic, and allspice. They *must* be well soaked into the fish flesh if you would derive a true Creole flavor. Take two tablespoonfuls of olive oil and pour them into a large pan, so big, indeed, that each slice of fish may be placed side by side without overlapping. Chop two onions very fine and add them to the heating oil. Now let them etouffer, or smother for about ten minutes, turning them once that each side may be well cooked. Then take the fish out of the pan and set the slices in a dish. Add a half can of tomatoes and let them boil well. Now add half a lemon, cut in very thin slices, and pour over this the fish stock which you originally made from the fish head. Season well to taste with a dash of cayenne, pepper, and salt. Let this boil until reduced to about one half; then lay the fish, slice by slice, in the mixture and let them boil for about five minutes. In the meantime have prepared one good pinch of saffron ground fine. Place it in a dish and add a little of the sauce in which the fish are boiling. Now, after the five minutes have been up, take out your fish and spread more saffron

[*Please turn to page 203*]

Homemaking around the globe

Japan: our third port-of-call

Our third fireside trip takes us to the land of the cherry blossoms and wisteria where we get a glimpse of Japanese homes and home life. Why there are chests of drawers but no closets; why the getta, or shoes, are removed before entering a house—as well as other intimate customs in the home are described by Mrs. Vernon A. Gulick of Yokohama. Next month we shall "hop" over to Paris. Come along!

YOUR idea of how we live out here is most amusing, as we do not live the way you think at all. Practically every foreigner here has a foreign style home. I am very fortunate in having a beautiful Spanish style house, a two-story earthquake-proof building of concrete and steel, built on floating piles which causes it to sway a little with the movement of the earth, as though one were on a ship in a calm sea. It has hardwood floors throughout and every modern convenience you would find back in America. Off the first floor is an apartment of four rooms, typically Japanese, for the servants all of whom, of course, are natives.

Nearly everyone has his furniture all made out here as the duty is very high and the Japanese do beautiful work. They can copy anything from a small picture, but at times a little off proportion. When I had my furniture made I looked for weeks and weeks in magazines, picking out pictures of divans, chairs, tables, beds, and everything one needs for a home. I finally decided on a carved Spanish dining room set and found a furniture man who, unfortunately, spoke no English and, having been here only a little while, I spoke very little Japanese. However, with the help of my amah (maid) we told him what I wanted. He asked me how high I wanted the chest and I had no idea how high it should be, but I held my hand up to a certain place on the wall and he measured the height; then he wanted to know how high to make the chairs. I didn't even have an old chair that was comfortable for him to go by, so I squatted and he measured me in this position.

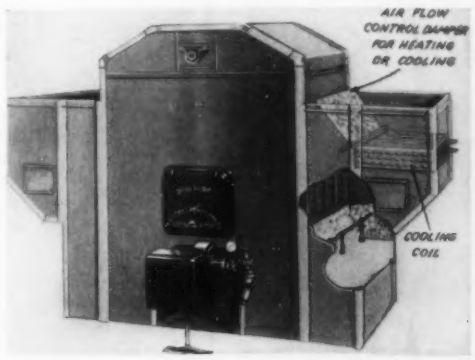
Of course by this time I thought it a great joke and told him I wouldn't take the furniture if it wasn't all right. We told him I wanted an antique finish but the word "antique" didn't mean much to him or the amah either, for that matter. I kept saying "old looking" and after many "So desu kaas" meaning "is that so" he chirps up with a "can do"—and I waited three months for this furniture, all the time eating off a card table and bathroom stools. I went down to his little shop one day and was surprised to see the wonderful looking set he had made, finished except for the "antiquing." One day after shopping, my amah met me at the door with a big smile, saying "Okusan (madam) your dining room furniture here, very kirei (pretty)." I took one look at it and started crying. He had stained it a mission oak finish and quite black at that! To my great surprise the chairs were very comfortable, but I couldn't get them under the table, and the chest was much too large for the dining room.

The old man patted me on the back and said, [*Please turn to page 200*]

Top: Laundering in a Japanese home. Garments are taken apart for washing and dried on a board, thus eliminating ironing. Center: Preparing shakiji (food) in a Japanese kitchen. And at the bottom is the author with her Japanese hostess

There's a new deal for home comfort!

[*Continued from page 175*]



A complete air conditioner made by the Dail Steel Products Co.

The temperature is automatically controlled by a thermostat located on the wall upstairs.

Next the moisture content is added to the heated air by passing it through the humidifying unit. This in actual practice is subject to considerable variation in the methods employed. In the Trane unit, water enters at the top of the section and flows back and forth through a serpentine channel, and the resultant vapor is absorbed by the air; the General Electric Co. employs slowly dripping water which is picked up from screens as the air flows from the heat exchanger; Carrier uses a pan type of vaporizer; Fox and Westinghouse each adds moisture by means of a water spray; and Dail Steel Products Co. combines the operations of cleansing and humidifying by spraying water over the filter packs. Moisture is automatically controlled by an humidostat affected by the condition of the air in the rooms above.

The cleansed, warmed, and humidified air is then forced by the fan or blower through properly proportioned sheet metal ducts and distributed to the various rooms, entering them through grilles similar in character to those used for the intakes.

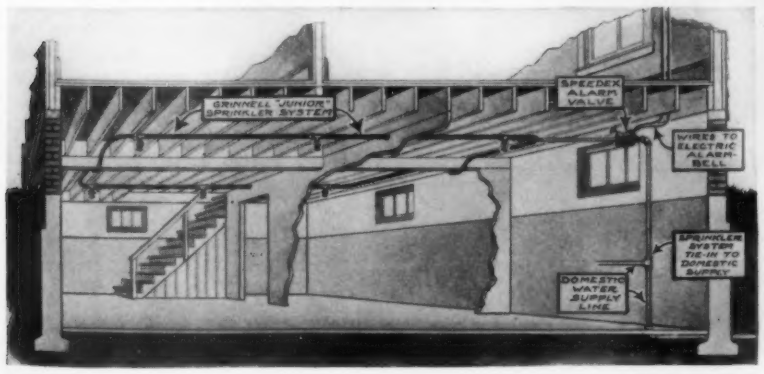
During the summer the air is drawn through the filters, cooled by passing it through the humidifying apparatus, if water at a temperature of about 60°F. is available, and then under increased pressure blown into the various rooms. In the event the water is not sufficiently cold, a small compressor and refrigerating coil are incorporated in the machine and the air cooled to the desirable temperature by contact with these coils before distribution through the rooms. Excess humidity in the air is removed by this contact with the cold surfaces.

In addition to the central air conditioning plant serving the entire house, there are on the market a number of cabinet type units designed to care exclusively for the room in which each is located, and which perform one or more functions of the complete air conditioning unit. These have been developed for use primarily in city apartments and office buildings. One, the General Electric-American Radiator unit, is built into the space beneath the window and in addition to heating, cooling, air cleaning, humidifying, and dehumidifying, is equipped as well with a silencer which excludes all outside noises and renders futile the best early morning efforts of the ash collector and milkman.

The entire problem of air conditioning is quite involved, particularly when air cooling enters into it, and experienced engineers are required to lay out and design the system. Many so-called "air conditioners" are being brought

[*Please turn to page 194*]

Imaginary view of basement showing Grinnell "Junior" sprinkler system


GRINNELL "JUNIOR" SPRINKLER SYSTEM
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WIRES TO ELECTRIC ALARM BELL
SPRINKLER SYSTEM TIE-IN TO DOMESTIC SUPPLY
DOMESTIC WATER SUPPLY LINE

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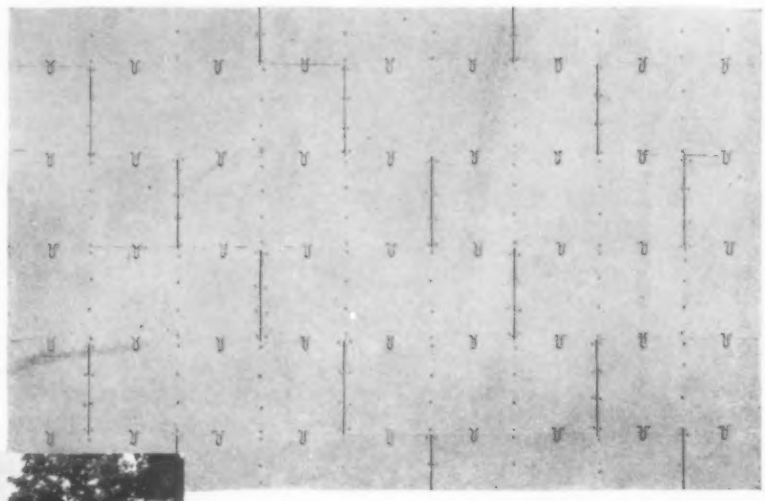
Good News for Home Builders

A new plaster base



Right: Lok-joint lath is a board-form insulation plaster base to which plaster adheres with more than twice the grip of plaster to ordinary lath. Comes in units Made by The Insulite Co.

Radio-controlled garage doors

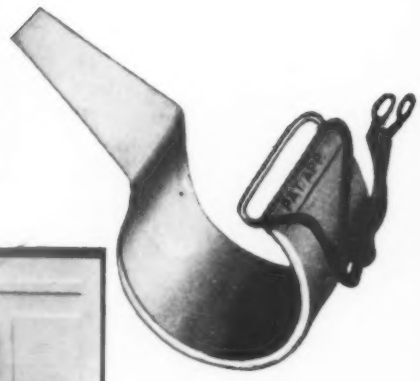
Left: Pull the knob on the instrument board of the car while approaching the garage, and the doors open! Pull it again after the car is in the garage, and the doors close! Barber-Colman Co.

A folding stairway

Right: For the inaccessible attic this folding stairway is ideal. It is easy to install and to operate and does not require much room. Made by the Marschke Company

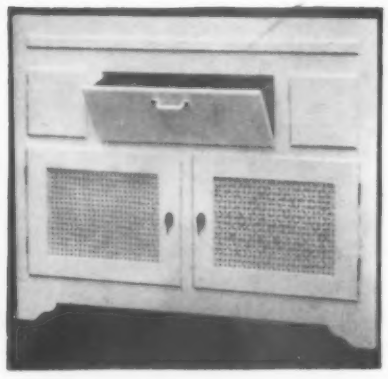
Hot collar for heating

Below: A new type of electric pipe heater which prevents a pipe from freezing or thaws it out. In two minutes it will heat a glass of water for shaving. In winter it may be attached to a car standing in a cold garage to facilitate starting. Made by the Champion Pipe Heater Co.



Pre-fit window units

Above: A new note in windows — the complete unit: frame, window screen, and storm sash. Well balanced, easily operated, and absolutely weather tight. The Silentite pre-fit window unit is made by The Curtis Co.

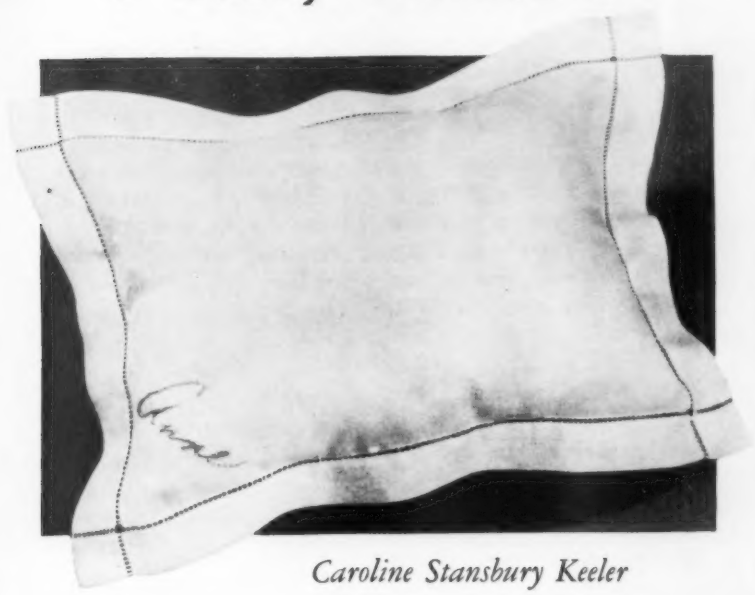


Ready-made kitchen fronts

Above: This special kitchen front will help to bring the old-fashioned kitchen up to date. It is made by The Kitchen Maid Corp.

Addresses of firms mentioned on this page and further information about the products will be sent upon receipt of a stamped envelope

3 dainty accessories



Caroline Stansbury Keeler

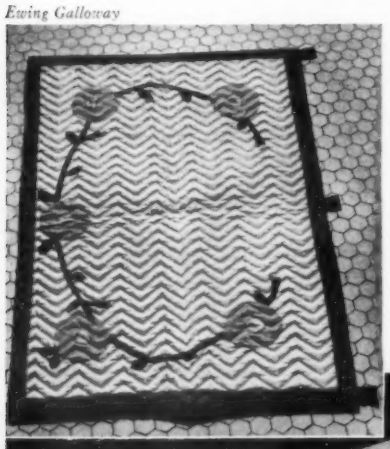
DAINTY . handkerchief . linen boudoir pillows, like the one above, give a very personal touch to one's bedroom. To make this pillow cut the top of the pillow-case 18¼ x 14¼ inches, which allows for a one-inch hem and ⅛-inch turn in. Baste very carefully before double hemstitching. Press with a moderate iron.

Embroider the name in your own handwriting or perhaps that of the one to whom you are making a gift. The back is made in two pieces which button. Turn in a tiny edge and hem with 150 cotton to the top edge of the double hemstitched one-inch hem. The pillow when finished is 12 x 16 inches. Only one half yard of handkerchief linen is required.

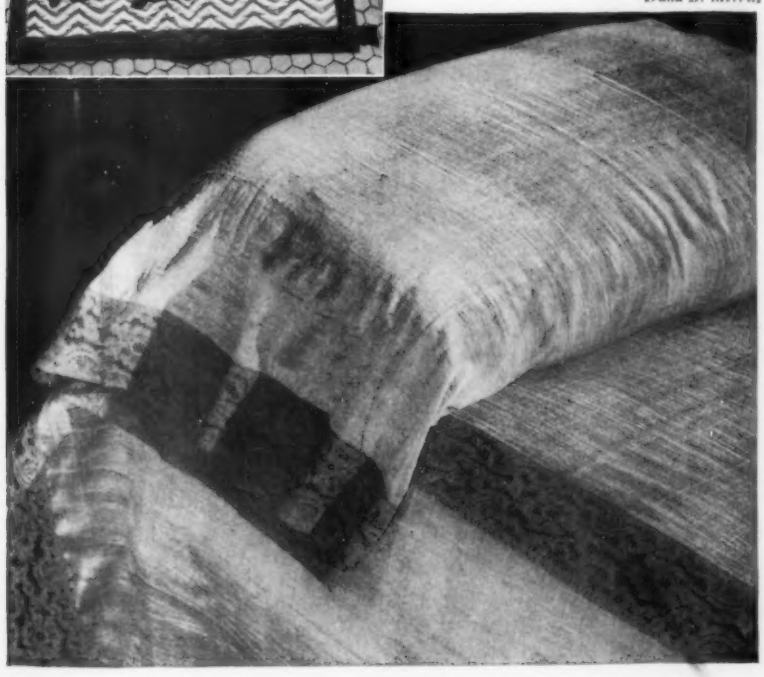
Bath mat: From a piece of bed-padding cut a piece 23 x 33 inches. Bind all around with blue gingham cut 2¼ inches wide on the straight of the material. This is applied on the wrong side and turned to the upper side, held in place with hand sewing. Be sure and turn the corners so they appear mitered. Make three flat loops of the blue gingham. The flowers are circles 4½ inches in diameter turned in slightly and made to look a bit uneven. The center is of calico cut two inches in diameter and also turned in to measure 1¾" when complete.

These must be turned and carefully basted all around be-

Ewing Galloway



Dana B. Merrill



This house in Brookline, Mass., won the Better Homes in America Gold Medal for 1932. Architect, Royal Barry Wills. Painted with Cabot's DOUBLE-WHITE

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fore applying to the rug. The leaves are simply 1 x ½ inch (after turning) bits of green gingham, and the stems bias strips of the same.

The blanket cover illustrated is of pink Corean silk combined with coffee color lace. The center is one full width (31 inch) of silk and the sides one half width. Between these is a three-inch band of lace. Place this on the two selvage edges, which will make the raw edge of the silk at the extreme side of the cover.

Baste very carefully and if the lace has a very decided pattern, as a flower, be sure to begin at the top each time with this same figure. After completing the main part of the cover, turn the raw edge twice and baste with silk a ⅛-inch hem at the sides of the silk and roll and hem at the top and bottom before applying the lace. This means all the lace is applied when basting. If, however, the lace selected has a straight edge and a definite insertion and edge you will need to baste silk and lace together and overhand on the wrong side.

There's a new deal for home comfort!

[*Continued from page 191*]

forth and the home owners will be wise to consider the standing of the manufacturer and the actual record of performance of his product.

It must be borne in mind that the type of construction to be used in the home to be heated and conditioned in cold weather, and cooled and conditioned in warm weather has a large influence on the cost of the installation. Many materials have been developed to reduce the heat transfer loss, making it necessary to spend less for fuel in cold weather, and keeping the interior cooler in summer by preventing the heat of the sun penetrating the interior. These materials may be used to great advantage, insulating the side walls and the underside of the roof between rafters, to prevent effectually the transfer of heat outward in cold weather, and inward in warm weather.

Automatic sprinkler systems

Another new item of equipment which has recently been developed for use in homes and other types of smaller buildings, is the simplified form of fire-preventive sprinkler system. If one would study the statistics of fire insurance companies, and the records of fire departments, he would be appalled by the number of fires occurring annually in homes, particularly in this country; and more than half of these fires originated in the basement!

Everyone is familiar with the fact that during the past few years tremendous strides have been made in the safeguarding of large buildings. Fire-safe and fireproof methods of construction, and automatic sprinkler systems have played the important rôles. In small country homes, however, the cost of fireproof construction has been beyond the capacity of the average owner's pocketbook. Some degree of protection has, it is true, been provided by fire-stopping the partitions, the use of fire retardant materials wherever possible, and the application of cement plaster on metal lath to the basement ceiling.

Recently several of the large companies manufacturing fire protective apparatus have placed on the market an automatic sprinkler system designed for use in the basement of small homes. Its protective value is founded on the theory that the greatest fire loss results from the delay in stopping it at the outset before it has gained any headway.

The system is connected with the house cold water supply piping, and is extended around the basement ceiling with flexible copper tubing, although it may be carried as well to danger points on the upper floors. Sprinkler heads are placed at strategic points where a fire is most likely to start, and at the head of the basement stairway to prevent communication to the upper floors. The fusing element in the head, affected by fire only, in one case is similar to that used in the larger systems but with the orifice through which the water passes cut down to smaller dimensions. In another system the fusing element is a dry chemical salt which undergoes a physical change as the surrounding atmosphere attains a high degree of heat. When this occurs, indicating a near-by fire, the valve in the head opens and the resulting passage of water through the system makes an electric contact in an alarm-control device, thereby causing a bell to ring on one of the upper floors.

The cost of such equipment is remarkably low and well within the reach of everyone. When one considers not only the monetary saving that may possibly be effected, but the loss of life which often occurs, it becomes a worthwhile investment.

Mechanical stokers

For years mechanical boiler stokers have been saving coal and labor costs in the larger heating plants of commercial and industrial buildings, but it is only comparatively recently that perfected and simplified forms of automatic stokers for home use have achieved any considerable degree of popularity and success. While to all intents and purposes automatically controlled, they were nevertheless not completely so.

Quite recently, however, a mechanical stoker, the Clean-Coaler, has been placed on the market to eliminate the last vestige of labor and to place coal in the category of the "fluid fuels," oil, and gas. The machine automatically delivers the small economical grades of anthracite coal, rice or buckwheat, from the bin to the grate and a secondary unit then removes and deposits the ashes in the ash-can. Manual labor is reduced to building a small ignition fire and turning on the operating switch in the fall, and removing the ashes when accumulated — of course providing a binful of coal at the outset.

There is a slow-speed coal collector arm in the coal bin which travels in a complete circle, and by means of a revolving screw shaft feeds the coal into a second conveyor to the stoker itself and thence into the fire-pot, or tuyere, in the boiler. Coal is fed only as needed and a blower in the stoker produces the regulated forced draft; the entire unit, conveyors, blower, etc. is operated by an electric motor of fractional horsepower.

Three sets of controls regulate the operation. The thermostat is located in one of the living rooms and may be set at any desired temperature; a "pre-heat" coil inside the case anticipates the rise in temperature as the fire is being increased and slows down the generation of heat as the desired temperature is approached. Limit and banking controls located in the basement safeguard the boiler against excessive temperatures or pressures. A control-switch, sensitive to furnace temperature, automatically feeds enough fuel to the grate to keep the fire alive during the mild spring and fall days; and on vapor, steam, and hot water installations it will heat the water supply in summer.

THINGS TO DO

For the home craftsman

William Longyear

With this issue Mr. Longyear starts a new series of short articles on things of interest to home craftsmen. He will discuss practical and easy things to make and suggest ideas that may be adopted to add individualism to your home. This month the subject is antiquing and toning—an explanation of that aged mellow look, and how to produce it

ANTIQUING gives quality and harmony to painted furniture, prints, and lamp shades. The process which adds an "expensive" tone to woodwork and household things may be done easily and inexpensively by anyone who can rub paint on and off a surface. The process is mostly a trick.

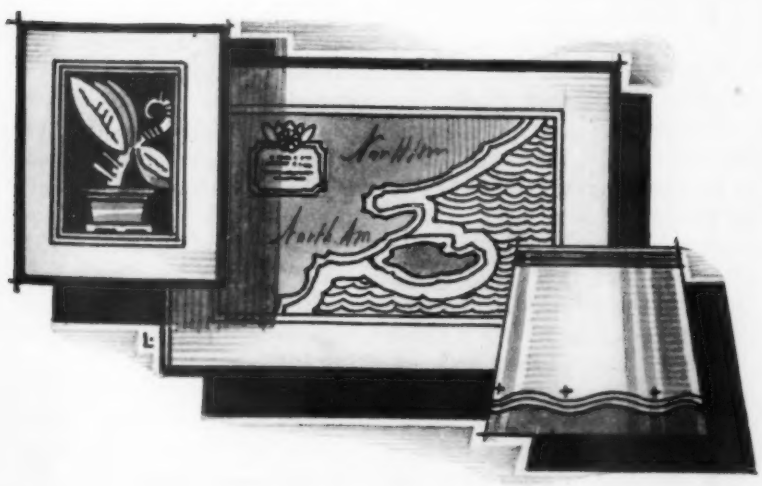
The materials needed are as follows: a tube or small can of raw umber oil paint or the nearest color to it, a small bottle of turpentine, and some soft cloths. Raw umber is a dark brown paint which has several relatives in burnt umber, burnt sienna, etc. These relatives may be used if raw umber cannot be obtained from your local paint store.

The process of antiquing is exactly the same for either furniture or flat surfaces. Dip a piece of cloth into the umber which should be like thick grease in consistency. Smear the umber thoroughly over the painted surface and rub it well into cracks and corners. You need not be careful to apply it smoothly. The rubbing off process is the important one. Using a soft, clean cloth slightly dampened with turpentine lightly rub the umber off the surface. Rub the high spots and bring out the under paint color. Allow a certain amount of the umber to remain in corners and cracks where the tone of age would naturally collect. Well-used parts of a chair, the edge of the seat and back should have little tone, while the rungs, spindles, etc., should contain quite a bit.

In the case of prints, maps, lamp shades and flat surfaces apply one or two coats of white shellac before applying the umber. In applying shellac use a clean, wide brush. Paint the shellac on rapidly, starting at one edge of the surface and working toward the other. Do not go back and retouch until after the shellac is dry, as it dries in a few minutes and if disturbed after the first brushing it will roll up and be unsatisfactory. If a first coat soaks in, apply a second one as soon as the first is dry. When this coat is dry smear raw umber over the entire surface and rub it off immediately with a soft, clean cloth. Here again do not remove all umber tone from corners and borders of the surface. Turpentine on a cloth will remove all of the umber, so do not feel timid about experimenting.

Clean shellac brushes in a lather of common borax immediately after using. This is very important for keeping them in good condition and thus prolonging their usefulness.

Decorative maps and decorative illustrations from magazine covers pasted on heavy mounts shellacked and antiqued make most attractive decorations. A plain parchment lamp shade treated in the same way is greatly improved. Painted furniture will lose that raw quality if processed as directed. It is a simple trick. Try it.



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The American Home

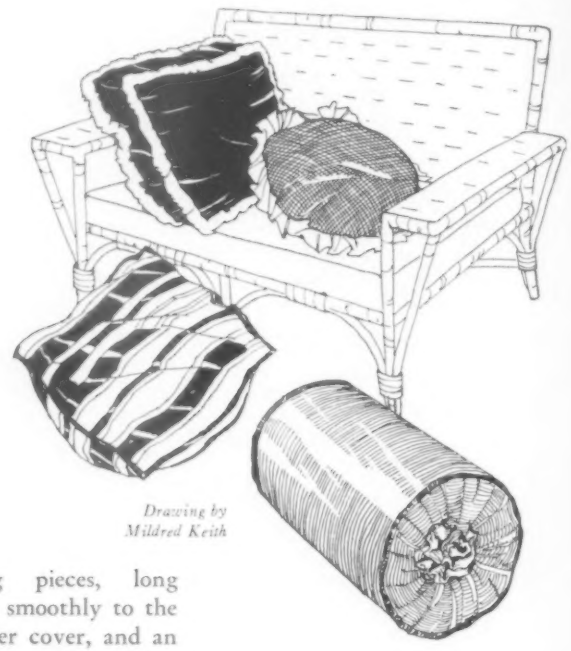
Garden City, New York

AMERICAN HOME PORTFOLIO 6

Let's make it!

There is great satisfaction in making something out of nothing, or almost nothing, and the Editor of THE AMERICAN HOME, is giving me an opportunity to tell you about some of the things I have made for my own home out of simple materials. I shall be glad to give you further details about these ideas if you write me, enclosing a stamped addressed envelope.

Louise Tillotson



Drawing by Mildred Keith

WHEN the first cool days send us into our homes again after three months out of doors there are always numberless small things to be done to brighten and renew materials that have become faded or worn out during the summer—a time when even the most interested home decorator is apt to neglect her home a bit.

I always start with draperies—wash the glass curtains, make new overdraperies when necessary, and then go around and collect all the faded table covers and pillow covers and discard them at once, lest the temptation overcomes me to let them last through another season. For table covers and pillows, though small items of decoration, are just those important details that make a room seem charming and cared for, or somewhat shabby and run down if they are neglected.

The difference between the pillows made by a good decorator and the home-made variety usually rests in the finishing. Many people think about all the pillow cover must do is fit the pillow, and be made of some fabric suitable for the room in which it is to go. But that is only half the story. Well-made pillow covers seldom show a row of stitching or an uncovered seam. Notice the bindings, or the tiny ruffled edge that covers the seam, or again the cord of contrasting color inserted between the two sides where they are stitched together. The really good pillow cover is always most carefully finished.

We have illustrated four different types on this page that are not hard to make. The big one on the floor may be a floor pillow or an end pillow for a couch. The center piece is an oblong piece of material seamed the long way of the pillow. The ends are made of straight oblong pieces, long enough to stitch smoothly to the edge of the center cover, and an inch wider than the radius of the circular end. Seam this, and gather the free end together either so it fits the pillow tightly or, if you like, cut the material so there is a couple of inches to spare, and your ends may hang loosely like a bag. The end seams should be covered with a finishing braid, as shown in the picture, with a rosette of the braid over the center shirring. Or you may insert a cord of contrasting color between the seams before you stitch the end pieces to the center section. A large tassel is attractive fastened to the center of your braid rosette to finish the ends, particularly if you have them hanging loose.

The big square pillow is very simple. The cover is two square pieces of material, cut to fit the size of your cushion, and a cord of another color is stitched between the sides. This cord is called cable cord and may be purchased at any notion counter. Cut a cover for it about two inches wide and as long as the distance around the four sides of your cushion. Stitch this cover over the cord, using the single foot of your sewing machine. To insert between the seams, with your cover wrong side out, place the covered cord so that the raw edges of its cover are on the same side as the raw edges of your covering material. The covered cord is then on the turned-in right side of the cover. Stitch as closely to the cord as possible, catching the outer covering at the same time. Reverse the cover and sew by hand the small opening left where you have stuffed in the pillow. A pillow cover should be a little smaller than the pillow inside it, and the corners should always be very carefully pushed into the corners of your cover. Washable covers should be removable. Fasten them with snappers if possible so you can take them off and wash them easily when they soil.

The square pillow finished with white moss edge is what is called a boxed pillow cover. The tops are cut just as the other square cover was, but the boxed sides are one long piece, cut the width of the thickness of the inside cushion, and long enough to go all the way around your cushion. All seat cushions are made this way as a rule, and often a soft cushion follows along just for variety. The boxing or straight narrow piece is stitched to the four sides of your top cover, and to three sides of the bottom one. Then insert the pillow and sew the fourth side by hand. Be careful not to pull one cover tighter than the other, if you do your boxing will have a bias line and it should be perfectly straight. To finish sew a moss edge, braid, or other finish of some kind over the seams.

The round pillow is made just as the plain square one was, but of course the top and bottom covers are round pieces. It may be finished with an inserted cord, or braid covering the seams, but the one shown is very gay with a ruffle of knife pleated taffeta, its outer edge picoted, and the pleatings stitched between the two covers when they were seamed. This is particularly attractive for chaise longue cushions for a dainty bedroom where the draperies are edged with the same pleating.

I shall be glad to send small samples of various kinds of edges if you will send me a stamped addressed envelope.

Your house—its care and repair

The care of the house and its upkeep is an ever-important topic to the home owner, and during the last few years it has become vitally so. With this in mind, THE AMERICAN HOME is offering a service to present home owners and prospective home owners which is being conducted by a well-known architect, Mr. Jonas Pendlebury. For advice on your problems address Mr. Pendlebury in care of THE AMERICAN HOME, 244 Madison Avenue, New York City, and please be sure to enclose a stamped, addressed envelope for reply

ENCLOSED RADIATORS

I have always objected to the unsatisfactory appearance of the radiators in my living room. The house is old. The radiators, of which there are two, are of the old-fashioned hideous type. They are located at the windows. The top of the radiator, in each case, is three inches below the stool. I wish to use enclosures, and was wondering if the use of them will materially affect the radiation. The room is quite large and, despite the fact that the radiators are big, the room is only just comfortably warm when it is extremely cold outdoors.

When the radiator is enclosed by the customary type of enclosure the amount of heat given off by each radiator will be reduced approximately fifteen per cent. In which case, with both radiators enclosed you will be losing approximately thirty per cent of the present radiation. This factor of heat loss caused by placing radiators in a wall recess or cabinet is always taken into consideration when the heating system is first planned. The heat loss, however, may be overcome by properly designed enclosures or cabinets. Unfortunately, for your radiators it is not possible to use a properly designed, attractive cabinet, because of the relation of the top of the radiator and the window stool.

CLEANING WALLPAPER

We have a great deal of wallpaper in our house that has become soiled and dirty. Will you advise how this may be cleaned?

Dirty wallpaper may be cleaned with a mixture of flour and water and enough plaster of Paris to make the consistency of a stiff dough. It may also be cleaned with the inside of fresh bread. Satisfactory results may be obtained by rubbing the paper with an especially prepared gum eraser.

WALLPAPER ON PAINT

Can wallpaper be applied to a plastered wall which has been painted with lead and oil paint?

Yes. A painted plaster wall surface in good condition makes a good base. When the finish is glossy, however, it should be cut with a solution of soda water. Remove any loose paint, brush the surface clean, and apply a coat of glue size first.

REMODELING OF OLD CHIMNEY

Two years ago we bought an old farmhouse. The chimney for the living room and bedroom above is on the end of the house. There are no fireplace dampers or flue linings. We understand that it is considered safer to have those in. Is it possible to have the work done at moderate cost and without taking down the entire chimney and mantels?

A short time ago we had a similar problem. Economy was a factor as usual and the interior walls in which the fireplaces occurred were not to be disturbed. So part of the stonework forming the exterior wall of the chimney was removed. That was not difficult, the walls at that point being almost three feet thick. The problem was to restore the exterior wall exactly as it had been before the work began. This was done by making a detail of the stonework exactly as it was on the old building and when each piece of stone was removed a number was placed on the back and the identical number placed on the corresponding stone on the drawing. By starting at the lowest part and working upward the work was carried out in convenient sections. The dampers, smoke chamber, and flue linings were installed, the stone replaced, finally pointed up with joints matching as closely as possible the existing joints. The chimney above the roof was rebuilt for reasons of design.

BRICK WALKS

I have a Colonial type house and am anxious for suggestions regarding the building of a walk from the house to the sidewalk. I would like to use either brick or flagging.

There are two ways of building walks of brick or slate flagging or bluestone. One method is to lay a bed of cinders, four to six inches deep. Then lay three inches of concrete. On this the brick or flagging is laid in setting mortar with mortar in the joints. Another way is first to lay the cinders as noted above, then, where brick is used, lay sand, three or four inches deep and place sand between the brick joints. In the case of flagging, the cinders should be six or eight inches deep and soil is used in place of sand. This second method is subject to unevenness caused by frost.

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EREMURUS

Noble hardy plants from Asia bearing stately flower stalks of closely set, star-like flowers in many hues of rose, yellow, bronze, etc., during June. Our catalog offers seven distinct varieties, but we especially recommend our new seedlings. They bear flowers of fine form and novel colorings.

Extra heavy roots $3.00 each; $30. per dozen.

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Sundial in The American Home trial gardens

Garden facts and fancies

OUTSTANDING in the series of garden events at the Century of Progress Exposition in Chicago, were the Peony shows—two of them—and the second one was the annual national show of the American Peony Society. Such gatherings and contests for prizes serve one definite purpose for the average gardener who wants real quality flowers in the home garden: they concentrate attention on varieties that are really good. For a variety to win attention in such contests of expert and critical fanciers is a *cachet* of excellence. And so this record and comment is made for a guide to your present planting plans.

Peonies at the Century of Progress

by EDWARD AUTEN, JR.

MINNESOTA, blessed with a soil and a climate most suitable for Peonies, came in winner at the second and official National Peony Show held June 21st to 24th. Remarkable was the fact that Solange and Sarah Bernhardt had a negligible part in the victory. Hansina Brand, a Minnesota variety, grown by Mr. C. W. Bunn, a distinguished amateur of St. Paul, won the B. H. Farr medal for the best bloom in the show. Competition for this award was indeed a battle of giants, blooms of Le Cygne, Milton Hill, Mrs. J. V. Edlund, Solange, and La Lorraine being among those considered. (May the day come when this medal shall be won by some new red variety!) Mr. Bunn also won the James Boyd Memorial medal for the most outstanding entry in the show with his ten doubles, three blooms each of Solange, Milton Hill, Le Cygne, Walter Faxon, La Lorraine, Hansina Brand, Enchanteresse, Kelway's Glorious, Mrs. Deane Funk, and Karl Rosefield.

A first show was held June 9th to 15th for the more southern growers, but hot weather popped out blooms faster than they could be saved and the combined entries of both shows were reduced to a point where the total would have made one outstanding show. Mr. Brand, with practically no competition took honors in the Gold Medal and 20-bloom classes, but would have been obliged to share honors with Mr. G. J. Boehland of Rockford, Ill., and Mr. L. D. Baker of Kendalville, Ind., had their blooms all met in one show.

Philippe Rivoire at its best is still the unbeatable red double. Adolphe Rousseau also won. Solange won in 20 white or cream at both shows La France and Milton Hill, both unusually fine, won in light pinks; Phoebe Carey and President Coolidge in dark pinks. Le Cygne was there in all her glory, a bloom shown by Mr. R. A. Napier of Chicago being chosen as the best bloom of the first show (see illustration page 172). Also outstanding were Phyllis Kelway, Lady Kate, Mary B. Vories, Mrs. John M. Kleitsch, Myrtle Gentry, Pride of Essex, Lorch, James Kelway, Blanche King, Lillian Gumm, Florence Mac Beth, Walter Faxon, Alice Harding, Raoul Dessert, Tourangelle and its more modest counterpart, Mme. Emile Galle, Grace Batson, and Marie Jacquin.

Once again the fast increasing superiority of the American introductions over the recent European kinds was plainly shown. The magnificent amateur displays of Mr. C. W. Bunn and Mr. L. W. Lindgren of St. Paul, of Mr. R. A. Napier of Chicago, Mr. Ferrier of Indiana, and Mr. Otto Koerth of Iowa showed how any amateur who will really try can show even finer blooms than the professional who is swamped with detail at blooming time, and whose plants are not allowed to stand long enough before division.

Single Peonies were not much in evidence, Le Jour, L'Etincelante, Mischief, Crinkled White, and Eglantine showing up best. There were some fine Japs: Nippon Beauty, impressive with its rich, dark and unfading color, fine finish and substance; Soshi, a long keeping light red; Isani Gidui; Toro-no-maki; Torpilleur; Nippon Gold; Geisha, a good red; Tokio; Tomate-baku; Monterey; and Ruigegno.

The American Home Achievement Medal for the best new Peony was awarded to two white double varieties which also received gold medals of the American Peony Society in the seedling class (both these are illustrated on page 172). A. B. Franklin, named for its originator, is a large, flat, full double creamy white, with a very definite warm pink flush in the center. Mrs. J. V. Edlund, named for his wife by Mr. J. V. Edlund, White Bear, Minn., is a full high built white which very strongly challenges Le Cygne, and as it is said to be a very sure bloomer, it may prove to be the white we have long been hoping for.

Mr. Franklin also received First Class certificates on six new seedlings, including two white doubles, a red double, two pink doubles, and a fine red Jap named Charm. Mr. G. B. Babcock, Jamestown, N. Y., won an honorable mention on his dark red Jap, Hari-ai-nin. Mr. Julius Van Steen, Crystal Lake, Ill., received four honorable mentions, on two white Japs, a light red Jap, and a white semi-double which looked to me to be much better than Minnie Shaylor. At the first show Mr. G. J. Boehland received H. M. on a creamy pink double of medium size but fine finish and texture. Edw. Auten, Jr., Princeville, Ill., received honorable mention on a pink Jap; on a bright medium red modified Jap with prominent yellow collar and large tufts, named Dragon's Nest; on a very deep rich red Jap with scant markings of yellow in the red center, named Rubie Battey after the daughter of Mr. Paul L. Battey; and also on No. 1269, a spotless fragrant white double of great refinement, named Mary Auten after his daughter.

Most deserving was the display of officinalis x sinensis hybrids made by Mr. Lyman D. Glasscock of Elwood, Ill., who is just beginning to get visible returns from fifteen years of most painstaking scientific work in breeding. These blooms had all been cut nearly a full month before the show. At that, there were no sinensis (common species) varieties that stood up better, nor did any of the regular reds display such high class color as these hybrids carry. A large vase of one of his earlier introductions, Legionnaire, single dark red hybrid, was most effective. He received first class certificates on an Otto Froebel x sinensis hybrid, a large single, far superior to Otto Froebel both in size and substance; on 5D 1, medium dark glossy red double; on 6D 18, a rich dark red loose double and on 9C 5, a glorious loose red double, very brilliant, free from all purple cast, an outstanding achievement. Also honorable mentions on two bright red singles with orange cast, glossy and brilliant; on a dark red single, broad trim petals; on Minnie Gertrude, red double, and on his Sinensis seedling, Buttercup. Receiving no award but outstanding in color was a large, long narrow petalled pink Jap hybrid, No. OF 5, of soft but brilliant shell pink, ethereal and most refined. If the blooms as the plants age come more finished, we have here one of the most outstanding additions to our list of all Peonies, in color as unique as Walter Faxon.

Going to Portland next year

TO DEMONSTRATE clearly that it is truly national in its work, the American Rose Society, has accepted the invitation of Portland, Oregon, for 1934 which is "going the whole hog" indeed from Boston, Mass., this year. The splendid gardens of Mrs. Fotheringham, Marblehead, and Mrs. Webster, Falmouth, where Roses are displayed to perfection drew a crowd of rose admirers, but the real sensation was in the visit to Mrs. Foote of Marblehead, where that famed maker of rose gardens grows the plants for herself—small trees indeed—the tallest growing Bush Roses (not climbers) I ever saw. A surprising revelation indeed of what can be done by extension training of bush plants. Just the same I still prefer to prune down low to have the flowers where I can look down to them! All the popular favorites, eight and ten feet high—such you may do with intelligent culture and a favored climate. The A. R. S. gold medal was presented to Mrs. Foote and also to Dr. J. H. McFarland for their services to rose gardens and Roses.

Roses are better in autumn

[*Continued from page 169*]

crop, not merely casual flowers. The following "baker's dozen" are very generous with their autumn blooms:

CHAS. K. DOUGLAS—Vivid red, scarlet to cerise.

COLUMBIA—A fall bloomer par excellence.

DUCHESS OF WELLINGTON—An old friend but always young.

E. G. HILL—A newcomer; handsome large full rose, deep velvety crimson, gives a surprisingly large number of blooms till winter.

FRANCIS SCOTT KEY—Immense red bloom very full; in the autumn the blooms are marvels.

JOHN COOK—Little known yet, but one of the best two-tone pink roses.

MARGARET MCGREDY—A scintillant red holding well in cool weather.

MME. BUTTERFLY—Its autumn tints are a dream.

MRS. AARON WARD—An old-timer but as good as ever.

MRS. E. P. THOM—The best "Pernet" bloomer in late season.

MRS. G. A. VAN ROSSEM—Deep reddish orange, much more in "color" in the cool autumn days.

PRESIDENT HERBERT HOOVER—A polychrome variety simply superb in the fall when unsuspected tones show in their full brilliance.

TALISMAN—A household name by this time, yet he who hasn't seen it in the haze of an autumn early morning does not know it! To this collection, we may add the ubiquitous RADIANCE trio: Pink Radiance, Mrs. Chas. Bell (Salmon Radiance), and Red Radiance.

The quantity and quality of fall blooms would be much improved with a little attention and care during the summer. Pinch off all flower buds forming during August. Give a stimulant in late August, say liquid manure made of a teaspoonful of nitrate of soda with a tablespoonful of superphosphate in two gallons of water. A depression is made around the plant and a quart of the mixture is applied followed by a liberal quantity of plain water; if the soil is dry, give water first, then the stimulant followed by more water. But keep the ground moistened and the foliage dusted or sprayed if your object is fall bloom.

Several large flowering hardy climbers have a tendency to bloom again in the fall, and as these blooms come on the branches that have flowered in the spring, none of this wood should be removed after the first blooming. For this reason large bloom climbers, unlike ramblers, should *not* be pruned in summer.

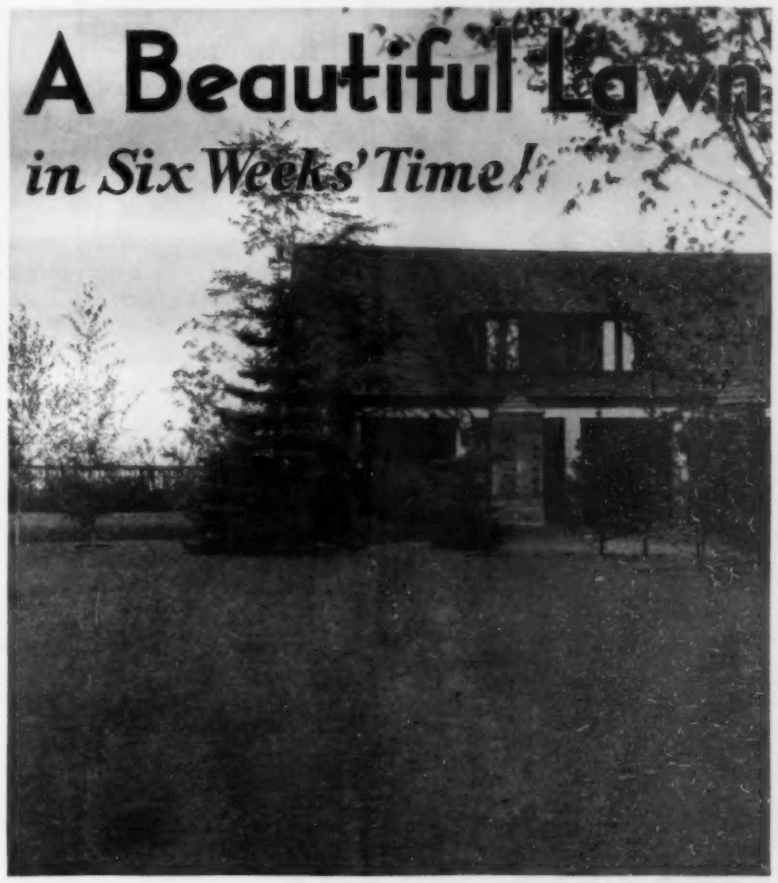
We are entering into a new era in climbers, the hardy *everblooming* class which blooms fairly continuously throughout the season and quite heavily in the autumn: the most remarkable is the new variety Blaze, a seedling of Paul's Scarlet Climber crossed with Gruss an Teplitz; it is more vigorous than Paul's, the form of the flower, its bloom clusters and color are about the same, plus some perfume, and it has inherited the continuity of bloom of its other parent Gruss an Teplitz. It will be seen in many gardens this autumn. And there is New Dawn, the everblooming edition of Dr. Van Fleet, already fairly well known.

For the temperate climates, Washington and South, we have the Climbing Teas and Hybrid Teas; these, especially the Teas, give flowers in the autumn; the two best varieties of this class may be "antiques" but still beautiful: Maréchal Niel and Gloire de Dijon, and a newer one, the lovely Mermaid (hybrid R. bracteata). In the hard wintered sections these three so called "tender" Roses can be grown like perennials as easily as Peonies. They die back to the ground but start again in the spring, making good size bushes, and bloom profusely in late summer and fall as if nothing had happened!

Late autumn is the logical time to plant Roses. They are better established when spring comes and the roots are called upon to work overtime. The later in the fall planting is done the better, because plants in nursery fields do not mature until after frost. As soon as planted, hill up around the plants with soil as high as possible.

For the Southern gardener

September in the South finds the gardener very busy, for then the gardening season opens. It is comparable to the early spring months farther north, and we have ready a condensed seasonal reminder of things to be done in September, based on the gulf coast section. This is yours for the asking. Just send a postal card to the Garden Editor.



Scott's Creeping Bent for Perfect Lawns!

SOD in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! A deep, thick, uniform turf that's everlasting. That's what you get with Scott's Creeping Bent recognized as the ideal grass for golf putting greens—is now producing **Super-Lawns.** Instead of sowing seed, you plant stolons (chopped grass). In a few weeks you have a luxuriant lawn like the deep pile of a Turkish carpet.

This little booklet "Bent Lawns" is free to you. It is a valuable treatise on how you can have a beautiful lawn. Write today for copy.

Makes Your Home a Beauty Spot

With proper care no replanting is ever necessary. Truly an everlasting lawn. Grows readily anywhere except in extreme South.

Wood Ridge, N. J., Customer writes: "My Creeping Bent Lawn won first prize in the Herald Tribune contest this year. Hundreds who came to see my lawn are considering Bent."

From Long Island, N. Y.: "Last fall I planted your Stolons, and I now have the best and finest lawn I have ever seen."

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Tells how to make a new lawn and how to replant an old one.

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GIGANTIC GORGEOUS GLORIOUS

For five years Imperials have overcome all competition. More than 50% of our seedlings are double. Blooms average nearly three inches in diameter. Hardy everywhere. Two years old, mixed seedling plants, (bloomed gorgeously this summer) $2.50 per dozen, $7.50 per 50, $12.50 per 100. Seeds $1.—$2. per packet (200-600 seeds). Plants and seeds guaranteed. **Plant seeds now.** Plants shipped in September. Large divisions of named double variety mixed types, $1. each or $7.50 per dozen, (formerly $25. per dozen). Folder free. Mention American Home.

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Blue Grass Seed
***Direct from* KENTUCKY**

EARLY FALL SEEDING GIVES BEST RESULTS

Blue grass provides the most beautiful lawns and firmest sod. Hill's Dixie is a fine bladed grass with deep, rich velvety green color. Grown in the heart of the famous Kentucky Blue Grass Region. Cleaned and packed for shipment direct to user. Estimate 2 to 3 lbs. for 1000 square feet of lawn. 5 lbs. shipped postpaid in cloth bag, $1.75 (east of Miss. River). Prices on larger or smaller shipments sent upon request.

GEO. W. HILL & CO. Dept. A, Covington, Ky.

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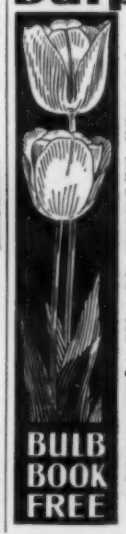
For Fall Planting



Choicest bulbs—first-class in every respect—at amazingly low prices. Superb mixtures of all colors. All postpaid.

26 Giant Darwin Tulips $1.00
Perfect cup-shaped, long-stemmed flowers in many gorgeous pastel colors. 26 for $1; 100 for $3.85.

25 Giant Breeder Tulips $1.00
Many unusual and artistic shades not found in other Tulips. Highly decorative. 25 for $1; 100 for $4.

27 Old English Cottage Tulips $1.00
Rich in the more delicate colors and more varied in form than other types. 27 for $1; 100 for $3.75.

22 Choice Daffodils $1.00
A delightful assortment of the choicest and most popular trumpet varieties. 22 for $1; 100 for $4.50.

14 Select Hyacinths $1.00
Exquisite, sweet-scented flowers on 6- to 8-inch spikes. 14 for $1; 100 for $7.

Any three of the $1 offers, or three of any one of the $1 offers, for $2.75

The Sensational Parrot Tulip FANTASY
Finest of all Parrot Tulips. 12 bulbs only $1.15; 100 bulbs only $8.

Burpee's Bulb Book free. Most helpful guide to Fall planting. Tells all about Burpee's guaranteed bulbs, roots, shrubs, roses, etc. It's free. Write today.

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Plant them this Fall

KOSTER'S
Grafted Hybrid
RHODODENDRONS
(*America's Largest Producers*)

The most beautiful of all flowering evergreen shrubs. Reds, whites, pinks, purples and lavenders. Should not be confused with seedlings. If planted this fall they will bloom their first season.

The Prize Winning
Koster Kaempferi Hybrid
AZALEA

Plant now and they will bloom for you next spring—Extraordinary colors, pinks, lavenders, rose, orange and brick reds. Perfectly hardy in the Northern States.

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Send for Complete Catalog
KOSTER & CO., NURSERYMEN
Bridgeton New Jersey
Growers of Choice Ornamentals, Including the Famous Koster Blue Spruce.

2 STAR ROSES $1
are offered as samples so you may see for yourself how Star Roses are different. For $1.00 we will send
★ Margaret McGredy, H. T. Perfect orange-scarlet blooms, 75c.
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Also, our new Star Rose Catalog, the recognized GUIDE to GOOD ROSES. It offers the latest novelties, some in natural colors and not obtainable elsewhere, including the exquisite variety awarded the prize by The French National Rose Society for "The Most Beautiful Rose of France" —marvelously lovely. Shown in natural colors.
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WEST GROVE 256 — PENNA.
GUARANTEED TO BLOOM

All the Manure You Want!

Stable manure is scarce but ADCO manure is chemically the same and clean, odorless and free from weed seeds. You can make all of this real, rich manure you need by mixing ADCO with leaves, weeds or garden cuttings of any kind. It's easy—any one can do it.

If your hardware or seed dealer cannot supply ADCO, send us his name and address and we will do so direct. Write for FREE booklet describing this wonderful process.

ADCO
1738 Ludlow St. Philadelphia, Pa.

25 PRIZE WINNING IRIS $1

Unlabeled, including Amber, Dream, Ambassadeur and others of equal merit.

FIVE CHOICE PEONIES—$1

Ed. Superba, rose; S. B. Anthony, white; H. F. Reddick, crimson; Chas. Verdier, deep rose; La Perle, light pink.

Postpaid in the United States

FREE CATALOG listing hundreds of bargains in Irises, Peonies, Perennials and Bulbs sent on request.

The PFEIFFER Nursery, Dept. A., Winona, Minn.

Homemaking around the globe

[*Continued from page 190*]

"Yoroshii Okusan can do antique-ie." He took it all back to his shop, and next day sent up a chair done in a beautiful antique finish and in a few days up came all of the furniture looking just as I had wanted it. It is still a mystery to me how he took the stain off so perfectly. Of course there was nothing I could do about the chest, so we moved it into the living room where it looks as though it had been tailored to order.

Rugs are quite a problem out here. The Japanese make rugs which look like Chinese, but the colors are not so pretty and are not fast. They are more expensive than the Chinese rugs, but when occasionally one brings in a Chinese rug, the duty is so high it does not pay in the long run. Lamps, too, are another problem out here. You can get the loveliest vases and bowls, an electrician will wire them, but the shades are a little more difficult. Two shops just opened through the help of foreign women make an imitation parchment shade which is not bad, but often the shade is too large or too small for the base.

These are just some of the things every foreign woman out here goes through to have a nice looking home, and when one is thousands of miles away from "home" it is important to make it look as "homey" as possible.

The Japanese have no furniture, with the exception of a Tansu (chest of drawers) that a foreigner could use comfortably. Of course, you can always pick up lovely bronzes, antique figures, embroideries, and silks, but we design practically every piece of furniture we use ourselves.

A middle class home

Now if you would like to hear about the Japanese home of the middle class I will tell you some of the interesting things. Their homes are either one or two stories, built of a light wood unpainted, usually with red or green tile roofs. Every home has either a high, attractively made wooden or bamboo fence or tall shrubbery all around the grounds, giving entire privacy to each home. Each garden has its own little Japanese rock and flower garden inside these fences. There are lots of windows and doors to each home, some glass but the majority a rice paper covering on frames. This is changed often and always

The Japanese girls above are engaged in a game of battledore and shuttlecock on New Year's. And at the right is a corner in the living room of an American Home subscriber. Courtesy of Miss Clara D. Loomis, Yokohama, Japan

white. They are all made so that they can be lifted out, and at one end of a room there is a tall box-like frame that these windows fit into in the daytime, for they usually take out all of the windows in the whole house in the day time, also the very walls between each room. The walls are nothing more than sliding doors made of a heavy grasscloth in panels, some with lovely sprays of flowers or birds painted on them. They also have a wooden shoji, like shutters, with which they close the whole house at night, leaving not a single one open for a breath of fresh air.

The floors, with the exception of the small hallways and stairs, are all of a thick padded matting, usually in dark reds, greens, blues, and black. Every Japanese house has a "tokunoma" (a little recess inserted in the wall of the living room). There is a little raised platform, on which stands the only ornament in the room—a lovely bronze vase with the Japanese flower arrangement in it. It takes years to learn the Japanese flower arrangement, and each arrangement has a different meaning. Behind these beautifully artistic flowers, which are almost holy to the Japanese, hangs a kakemono, a long scroll picture, equally beautiful and always symbolic. These are the only decoration in the furniture-less room and are almost an altar to art.

The private altar

Then you will almost always find a little shrine or altar in one of the other rooms where they always keep a fresh supply of flowers and incense for worship when they can't get to a temple. There are a few large cotton-filled silk makura (pillows) on the floor, a small table with legs about seven inches high, and each room will have a hibachi (large jar filled with soft white ashes) and on the top they put hot charcoal where a cup of tea may be made at any moment. Incidentally, this is all the heat they will have during the coldest winter months, which throws no heat at all. They use similar hibachis to do all of their cooking on. There is a large closet with sliding doors made of grasscloth in each of the bedrooms and in these are kept all of their beds and bed clothing. Their bed is merely a cotton-filled mattress about five inches thick, about three feet wide, and five feet long which is always rolled up and put in the closet in the day time. The covering for this roll is made similar to our old-fashioned quilts stuffed with cotton in a very colorful cotton or challis cloth. They use several of these on cold nights and are called "futons." Usually the first one they put on is made similar to a kimono, with lots of padding, sewn up at the bottom, sides, and sleeves, and when you get into one you are sure to keep

The interior of a Japanese home showing maids cleaning house. (Miss C. D. Loomis)

fairly warm. In some of the rooms there will be a tansu (dresser) where the family wardrobe is kept as the Japanese fold up all their kimonos and don't need hangers for their clothes as we do. The ladies room will have a small mirror with probably two small drawers at the bottom of it; and sitting or rather squatting on the floor, she will dress her hair and put on her make-up, which for the younger ladies consists of gobs of liquid powder.

Now it is easy to understand why all Japanese take their shoes or getta off before entering a Japanese house. In the first place they don't want to bring the dirt indoors, and in the second place their wooden getta would cut and scratch the tatami.

I must tell you a little about their bathroom and then I think I will have covered most of the interesting things. Every home, small or large, has its bathroom. The floor is concrete, with a drain pipe in a corner. Over this are spread wooden slabs with a space about an inch between each slab. The tub is very high and short, made entirely of wood, and at one end of the tub there is a tiny stove, where they use charcoal to heat the water. There are always plenty of wooden buckets sitting on a neat shelf, and first you must soap and wash yourself outside the tub, rinse off well and then get into the tub of piping hot water where you are supposed to squat and soak thoroughly, and after this is completed you leave the water in the tub for the other members of the family. One never gets into a Japanese bath dirty—and the Japanese both rich and poor must have at least one bath a day.

Highlights of Lily lore

[*Continued from page 168*]

Some of the leaders:

Candidum (Madonna). Traditional old-fashioned garden hardy white Lily.

Regale (Regal). Perhaps easiest of all to grow; white with pink flush outside and yellow center.

Sargentiae (Sargent's). Greenish white to purple exterior, pure white interior.

Longiflorum (Easter Lily). Not usually considered hardy in the North but good in the South. White. Bulbs should be kept in sand in cellar over the winter.

Browni (Brown's). White, with purple exterior.

Henryi (Henry's). Orange Japanese. Often called the "yellow speciosum."

Hansoni (Hanson's) orange-yellow, spotted brown, drooping. Quite hardy; multiplies freely.

Testaceum (Nankeen). Apricot. Grows well with Madonna.

Speciosum (Showy). Pink, red, and white. Album is the best, its reflexed blossoms being clear white with a slight green band through the center of the petals. Easily grown.

Auratum (Japanese Gold-banded). White and yellow. Very flashy.

Tigrinum (Tiger). Exceptionally hardy. Grows almost anywhere. Many shades with pronounced markings.

Martagon (European Turks-cap). Purple. Flowers in clusters.

Superbum (American Turks-cap). Bright orange. Spotted.

Elegans (Upright). Red and yellow.

Croceum (Orange). Orange, upright flowers.

Umbellatum (Western Orange-cup). Red and yellow. Much like elegans.

Dreer's De Luxe Darwin Tulips

The six wonderful May-flowering Tulips in this Dreer collection are considered a great improvement in size and vigor over previous introductions of similar color. Height, from 26 to 28 inches. In top-size bulbs only. *Afterglow*, deep rose with salmon-pink edge; 70 cts. per doz., $4.75 per 100. *City of Haarlem*, intense vermilion-scarlet; 70 cts. per doz., $5. per 100. *Melicette*, all lavender, with reflexed outer petals; 75 cts. per doz., $5.75 per 100. *The Bishop*, the purest heliotrope shade in the Darwins; $1.25 per doz., $8. per 100. *Venus*, in lovely pink tones with silvery sheen; 85 cts. per doz., $6. per 100. *Zwanenburg*, the long-wanted pure white Darwin; 85 cts. per doz., $6. per 100.

Collections of De Luxe Darwin Tulips

3 each of the above 6 sorts, 18 bulbs—$1.15; 6 of each sort, 36 bulbs—$2.10; 12 of each sort, 72 bulbs—$4.; 25 of each sort, 150 bulbs—$7.75. All prices postpaid.

Write for free copy of Dreer's Autumn Catalogue.

HENRY A. DREER

Dept. D, 1306 Spring Garden St., Philadelphia, Pa.

DREER'S

NEW

Chinese and Japanese

PEONIES

Reg. U. S. Pat. Off.

When we say NEW, it means all of them *are* new introductions. All of them are those lovely single ones you have heard so much about, but couldn't lay your hands on. Or if you could, the prices were prohibitive.

Luckily we have overcome for you both preventatives. Our catalog fully describes and reasonably prices these choice Oriental peonies. All of them fine husky clumps that insure you early and plenteous blooms. They are ready for transplanting now. Send at once for catalog. Make sure of getting the varieties you want before the limited supply is sold out.

Wayside Gardens

12 Mentor Avenue, Mentor, Ohio

Owners: **Elmer H. Schultz and J. J. Grullemans**

AMERICA'S FINEST PLANTS AND BULBS

for Decorative Protection SPECIFY . . .
CINCINNATI IRON FENCE

Least expensive . . . yet most attractive of present day home improvements, are interior wrought-iron work, or exterior iron and wire fence, gates, etc. Nothing so beautifies and at the same time protects. Our craftsmen are specialists.

Just tell us what improvements you contemplate, and without obligation, we'll submit photographs and estimates to you.

Cincinnati Iron Fence Co., Inc.
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Cincinnati
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PETERSON PEONIES

Finest flowering strain available this year in 1-, 2-, and 3-year undivided roots.

150 VARIETIES - - - - - 50 ACRES

Combined catalog and manual of Peonies sent on request.

GEORGE H. PETERSON, INC.
Peony and Rose Specialists for 30 years
50 Paramus Road, Fair Lawn, N. J.

For $1 to get acquainted!
VICKS FINEST BULBS
Special Offers to plant this fall, for glorious blooms in early spring (or potted plants this winter).
Mailed Postpaid—Order NOW!
26 Giant Darwin Tulips, largest bulbs, all colors $1.
14 Fragrant Hyacinths, all colors $1.
22 Trumpet Daffodils (Narcissus) asst. $1.
87 Colorful Crocus, all shades $1.
ALL FOUR, 119 BULBS, FOR $3.50!
Vicks Fall Bulb Book Free
Low prices, all favorite varieties, gorgeous colors. Interesting, instructive; color illustrations. Write today for this free Book.
JAMES VICK
200 Pleasant St.
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Prices may never be so low again

MERTENSIA VIRGINICA
or "BLUE BELLS" will bloom many years without attention. These roots must be planted this Fall for next Spring's blooming. Large quantities of strong quality roots.
10 for $1.00—100 for $8.00
PHLOX DIVARICATA—8 for 50c—20 for $1.00—100 for $4.50. Satisfaction guaranteed.
Send for perennial list
HEREFORD'S GARDENS Oakford, Ill.

COLCHICUM
"The Wonder Bulb"
Lovely, Crocus-like flowers of rosy-lavender shade. Blooms without soil or water, in early Autumn. Simply place in sunny window, where these delightfully fragrant flowers will unfold in quick succession. Each bulb produces six or more blossoms.
$2.25 per Doz. (4 for $1.00)
Catalog Free
GORDON AINSLEY Campbell, California

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Until you see Kemp's Orchid Flowered varieties. By hand pollenization and careful selection this has become the choicest collection of Japanese Irises in America. Prices of these remarkable Irises have been reduced 50% for 1933.
Special Offer. 5 good divisions (5 separate varieties in each collection) $2.00 postpaid. List value $2.50. These Irises should be planted in September. Send for descriptive list, it's free.
J. A. KEMP, *Plant Breeder & Grower*
Box 181-A. H. Little Silver, N. J.

GNOMES AND GARDEN FIGURES
Genuine Terra Cotta
Colored - Weatherfast
About forty different models of the size illustrated in stock—$6.00 each until closed out. New importations will be higher. This size is especially well adapted for rock gardens, individually or in groups. 16 ins. tall, pot 8 ins. diameter. Pamphlet M9 free.
F. B. ACKERMANN, Importer
50 Union Square New York City

Mirror wise and other whys

[*Continued from page 167*]

mined by the frames, or in the case of the Venetian (frameless) mirrors by the shape and cutting. You can readily realize how impossible it would be to give you all the salient characteristics of the different period reproductions in this one article. The illustrations show you a few typical styles, but there are equally important ones necessarily omitted.

Both in period styles and those of recent design, the gilt mirror (gold leaf, metal leaf, and burnished gilt are all termed gilt) still holds sway. A gold frame has a mellowness, a warm tonal quality and richness. With their comprehensive scope of designs, from those of stately distinction to the one of simple modesty, they enjoy an importance eminently their own.

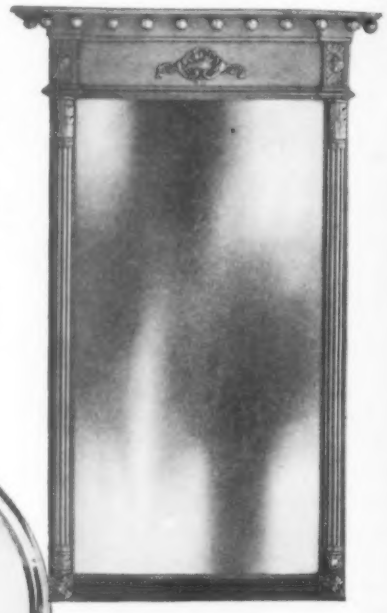
Wooden frames generally speak for themselves. As in other furniture, the more expensive pieces entail more select woods, better joinery, and finish. Consequently they are more beautiful. But, if you cannot afford the expensive ones, consider the inexpensive selection. They are effective and may be had in styles emulating their more exclusive brothers.

The more interesting designs of the maple, walnut, and mahogany class are the Early American, Colonial, and Eighteenth Century English adaptations. The oak is being done very nicely with Jacobean feeling. While there are many genuine aristocrats in the wood family, we generally associate them with a more informal cordiality.

The Venetian mirror of today falls into two separate categories. The one, odd or plain shapes, usually etched with flower motifs; and the other, the one in which we are more interested, is that of the intriguing modern type with intricate or multiple bevellings, unusual etchings, or just stark severity. They have a sprightly brilliance despite the tailored trimness.

One type of mirror which flooded the market several years ago and is still being displayed by some of the stores, I have purposely not featured. Known as the semi-Venetian mirror, it is of etched glass *screwed* on with fancy metal rosettes to an elaborate frame, usually finished in two tones of burnished gold and silver. This style is on the wane and does not merit your consideration.

Perhaps you have some question as to how high or how low to place your mirror. There isn't any fixed set of rules about this, as each case must solve itself according to the ceiling height, furniture size, other fixtures in the room, and the mirror involved. Most people are inclined to place their mirrors uncomfortably high. By doing this you defeat one of its chief functions and beauties—the reflection to be seen and enjoyed by everyone. Whenever possible, hang your mirror so that the eye level of the average height person strikes about two thirds the way up the glass. This is the most pleasing height, but not always feasible. For example, if you are using the mirror over a high chest you cannot do this. Here you will want to bring it just as low as you can which will be almost flush with the chest. Still this may be higher than the "two thirds" theory. Or, if you are using the mirror over a very low table don't feel that you must bring the mirror as low as the table indicates. Strike a good balance by hanging it at the best height for the room, and "tie-up" the two pieces with a lamp or vase, thus making a group unit. Work out your own problem until you achieve the best effect.



Above is a classic mirror of dull gold finish, with engaged columns and balls. And at the left is a modern Venetian mirror with sparkling step bevel

Are you squeamish about suspending a mirror from a plaster wall? You need not be. Mirror hooks are available in all hardware departments, or the five and ten cent stores, made especially for this purpose. They come in different sizes for specified weights and will hold perfectly. Blind hanging is the smartest. In other words, allow none of the hanging equipment to show. You can easily do this with one of these mirror hooks and ordinary stout picture wire. Leave enough play when wiring your mirror across the back so that the piece hangs easily. Should you prefer a cord, however, or feel it is necessary, avoid the triangle effect with the inevitable center tassel. If the mirror is large, use two vertical cords from the sides; if small, one cord from the center. But, by all means, keep your mirror *flat* against the wall. Tilting is taboo.

Just like any important accessory, a mirror will be comfortably at home or ill at ease according to the good judgment in its selection for your particular usage. Before shopping analyze your room and furniture. Take measurements of the wall space and the piece of furniture with which it is to be used. Correct proportion of size in relation to the room and furniture, and appropriateness of design will make it an integral part of your decorative scheme, or just a fidgity compromise.

Can't you imagine how inadequate a delicate gilt frame would be as a companion piece to a heavily carved, massive Elizabethan oak suite? How lightheaded that diminutive piece with the stalwart, and vice versa? How out of tune a "homespun" early American piece put with the flowing curves, taffetas, and dainty patterns of a French boudoir? Or how ridiculous the lavish Louis XV atmosphere introduced into the snug Cape Cod cottage! Don't you sense the pinched feeling of a large thing cramped into too small quarters; or the bewilderment of the tiny one as the sole occupant of an engulfing wall? We have to strive for that happy balance which gives us that quiet restfulness of things belonging.

There's no particular interest

in the stereotype, so let's dare to be different. Appreciate mirror possibilities and sound new notes by emphasizing with mirrors in ingenious ways. Decorators are using mirrors with fascinating results. You can, too, and inexpensively if you please.

Have you thought of a large mirror for that interminably long wall to make your narrow room seem wider? Have you ever seen what tricks a full-length mirror or mirror screen will do for a tiny foyer?

If time is an important element in your life, look for the new mirror-electric clock combination. (Lots nicer than it sounds.) Mirror shelves for whatnots do wonders for a dull corner; and cunning mirror-makeup-box combinations give an ordinary guest closet a new smartness. Then there's the intriguing mirror encircled with opaque glass and illuminated by concealed lights. What fun for a game room, and how practical for that powder room and chic dressing table.

That difficult twelve- or fourteen-inch space between two windows takes on a new importance with a mirror running from the window sill to curtain valance or cornice. The windows then lend themselves to treatment as a unit and give the opportunity of placing more consequential furniture.

Some of the new round and oval mirrors accompanied by wall sconces with trailing ivy will convert an otherwise mediocre setting into a bewitchingly lovely one . . . and oh! so many other ones too numerous to mention. But doesn't your imagination run riot when you think of what you might do? Let mirror magic with all its sparkle, lively beauty, and vitalizing charm add its delight to your home.

The home decorators' dictionary

Eggshell finish—A term used in painting to mean a slight gloss, between a flat finish and a high gloss.

Escutcheon—The shield or plate covering a keyhole or such.

Frieze—An ornamental border around the upper parts of walls.

Gesso—Paste or composition molded into designs before hardening.

Creole cooking

[*Continued on page 189*]

over the top. Take out of the pan, lay each slice on toast, which has been fried in butter; pour the sauce over and serve immediately. You will have a wish that Lucullus would have envied. Isn't it worth the trouble? Well, wait until you taste it!

Oh, and I nearly forgot. How about a couple of salad dressings. Let's see now. . . . Yes, Lemon Creole Aspic should come first. Here it is:

Lemon Creole Aspic

First arrange your ingredients—a tablespoonful of gelatin, ¼ cupful cold water, 1¾ cupfuls of boiling water, 2 tablespoonfuls lemon juice, 4 tablespoonfuls of vinegar, ¼ teaspoonful of salt.

Now soak the gelatin in cold water for five minutes and dissolve in the boiling water. Add lemon juice, vinegar, and salt. Cool. This delightful dressing may be made up ahead; kept in the refrigerator. It's a jelly, of course, and serve at mealtime or whenever you wish. It will last.

Tuna-Apple Salad

A short one, but one of the daintiest dressings in the South is Tuna-Apple Salad.

Drain the oil from one tin of tuna fish. Add one large, tart apple, diced; ½ cupful of chopped celery. Season with salt, paprika, and lemon juice. Fold in mayonnaise to taste and heap on lettuce.

Now we'll end the entire list with some of the oldest and most popular dishes that ever emerged from a Creole kitchen:

Green Turtle Soup à la Creole

One pound of green turtle meat, cut in small cubes; 1 quart of broth, or soup stock made from marrow, well seasoned with salt and pepper. Strain broth or stock and add cubed turtle with juice from same. Cook fifteen minutes. Season with salt and pepper again and you have enough to serve four.

Shrimp Gumbo

Fifty fine lake shrimp, two quarts of oyster liquor, one quart of hot water, one large, white onion, sprigs of parsley, thyme, and bay leaf to taste, 1 tablespoonful of lard or butter, 1 tablespoonful of flour, a dash of cayenne.

Shell the shrimp, season highly and scald in boiling water. Put the lard into a kettle and when melted, add the flour, making a brown roux. When quite brown add the parsley and sliced onion. Fry these and when brown add the chopped bay leaf; pour in the hot oyster liquor and hot water. When it comes to a good boil, add the shrimp to the gumbo, for that is just what the contents of the kettle is now, and take off the stove. Season then with salt and pepper to taste.

Marguerites

We must not forget Marguerites; a delightful little cracker dish.

One cupful of sugar, ½ cupful of water, 4 marshmallows, 2 egg whites, 2 tablespoonfuls of shredded cocoanut, ¼ teaspoonful of vanilla, 1 cupful of nuts, and then saltines.

Boil sugar and water until syrup will spin a long thread when dropped from spoon. Add marshmallows cut into little pieces. Do not stir. Now pour in stiffly beaten egg whites. Beat again for increased stiffness. Add cocoanut, nuts, and vanilla; pile on saltines and bake in a slow oven until delicately brown.

My article would be incomplete if I didn't mention Begues. You will find it just a stone's throw from the French Market, it is tucked away in one sunny corner of Jackson Square, one of the historic spots of the South. Begues is probably the last stronghold of real Creole cookery to-day. Thirty-seven years ago Eugene Field wrote this frolicsome quatrain at a table there:

I'm very proud to testify,
The happiest of my days
Is March 11, '95
At breakfast at Begues.

Monsieur and Madame have passed on of course, but their son's widow carries on the old traditions. *Très difficile*, it is very hard to picture Begues without seeing it. Begues is to New Orleans, what Delmonico's was to New York.

Just a little weary of the same old cannisters?

[*Continued from page 183*]

word has its own character or group of characters, some of them being only two or three strokes, others comprising twenty-five or more, and so complicated that the Occidental brain is staggered by trying to learn them. To write a Chinese character correctly, each stroke must be made in a

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definite direction and a definite order. And each character must fit into a perfect square, and be the same size as all the others in the same writing. So you see, to become proficient in Chinese writing, you have your task cut out for you!

We have extended this Chinese label system more or less all over our house, beginning with our name at the front door, and marking the different rooms—dining room, bedrooms, writing-room, and so on. So far as this present article goes, however, we are merely stressing this sort of decoration as applied to the kitchen alone.

In case you need any characters not furnished here, ask your nearest Chinese laundryman, and he will be glad to write for you any ideograph you want. He will also write your name—and it's a safe bet you'll never recognize it, in the language of Confucius! A name-card on bright red paper, hung at your door, is bound to attract lots of admiration and provoke no end of questions.

On the whole, this simple little plan of home decoration is striking and effective. In our own case we have found it has added much to the cheerfulness of our ménage, especially to that of the all important room, the kitchen.

Old-fashioned flower cakes

[*Continued from page 187*]

in stiffly beaten egg whites. Pour into greased layer cake pans 6 inches in diameter. Bake in moderate oven at 375° F. about 20 minutes. Cool. Cover top and sides with Boiled Frosting. Sprinkle sides thickly with canned cocoanut tinted a delicate green. Put a little mound of tinted yellow cocoanut in the center of each layer.

Boiled Frosting

2 cupfuls sugar
¾ cupful water
2 egg whites
½ teaspoonful baking powder
½ teaspoonful peach extract
½ teaspoonful rose extract

Boil sugar and water together without stirring until the temperature 238° F. is reached. Pour syrup slowly over stiffly beaten egg whites and beat until frosting is thick and cold. Beat in baking powder. Add flavorings.

How to tint cocoanut

Place canned moist or dry cocoanut on a baking sheet. Add a few drops of food coloring and mix it in well, tossing with a fork. Spread the cocoanut out on the baking sheet and dry carefully in a slow oven. Do not allow it to brown.

Food colorings come in liquid form, ready to use, or the paste colorings may be mixed with a few drops of cold water and used in the same way.

Verbena Cake

4 eggs
1 cupful sugar
2 tablespoonfuls honey
1 tablespoonful grated grapefruit rind
4 tablespoonfuls grapefruit juice
1½ cupfuls general purpose flour
1½ teaspoonfuls baking powder
⅛ teaspoonful salt
⅓ cupful butter, melted and cooled

Beat egg whites until stiff, add sugar gradually, and beat until mixture holds its shape. Beat egg yolks until thick and light colored and add honey. Combine egg mixtures, mixing lightly. Add grapefruit rind and juice. Fold in sifted dry ingredients, adding them through the sifter very slowly. Fold in butter at the last. Bake in deep ungreased tube pan in moderately slow oven at 325–350° F. about 45 minutes. Serve plain or frost as desired.

If, at this point, you feel inspired to do a bit of experimenting of your own, you'll find that some of the modern versions of flower cakes are quite as delightful and imaginative as any of the above collection. The homely, old-fashioned ingredients may be given a modern touch of inspiration to produce a new recipe for your collection.

Here is one for you to try—

Honeysuckle Cake

½ cupful butter
1 4-ounce package cream cheese
½ cupful brown sugar
½ cupful strained honey
3 eggs
2 tablespoonfuls thick sour cream
1½ cupfuls general purpose flour
¼ teaspoonful salt
⅛ teaspoonful, scant, baking soda
2 teaspoonfuls baking powder

Put butter, cheese, sugar, and honey together in large bowl of power mixer and whip at high speed until very fluffy and light; add eggs, unbeaten, one at a time and beat well between each addition. Add cream but do not beat until the sifted dry ingredients are added to the bowl. Whip at first speed (slowly) until well mixed then at high speed until batter is light and fluffy. Bake in well-greased round or square cake pan in moderate oven at 375° F. about 30 minutes. Cover tops and sides with White Boiled Frosting very lightly flavored with peppermint extract.